

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Where there's
a Storz Station...
...there's
LOYALTY

the Twin Cities . . .
Gy . . . New Orleans
d Miami know there's
t down on a Storz

that why . . . in each of
our major markets . . .
people listen to the Storz
radio than to any other.

MINNEAPOLIS-ST. PAUL **WDGY** is first . . . all-day average. Proof: Hooper and Pulse. 50,000 watts plus 50,000 watt personalities. Talk to Blair, or General Manager Jack Thayer.

KANSAS CITY . . . **WHD** is first all-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper; Area Nielsen, Pulse. All-day averages as high as 48.5% (Nielsen). Remember—you get coverage and audience on WHD. See Blair or General Manager George W. Armstrong.

NEW ORLEANS . . . **WTIX** is 20 times more powerful . . . with 5,000 watts on 690 kc. First . . . all-day. Proof: Hooper (32.2%)—Pulse, too. In fact, WTIX is first in 462 of 504 Pulse quarter-hours, and first in every single daytime 1/4. See Adam Young or General Manager Fred Berthelson.

MIAMI . . . **WOAM** is first . . . all-day. Proof: Hooper (40.1% . . . and first in 264 of 264 quarter-hours) . . . Pulse (432 of 432 quarter-hours) . . . Southern Florida Area Pulse . . . Trendex. See Blair . . . or General Manager Jack Sandler.

WHY THEY'RE SWITCHING TO STAR PITCH

Growing trend towards star commercials poses some problems for client and agency alike. But advantages of increased sponsor identification offset greater talent costs

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SPONSOR exclusive

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DIGEST ON PAGE 2

**STORZ
STATIONS**
DAY'S RADIO FOR TODAY'S SELLING
SUBSIDIARY • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHD Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

May 1957 through April 1958
WSB-TV dominant in 3-station
Atlanta market with percentage
of total sets-in-use averaging...



SIGN-ON TO SIGN-OFF, Sunday through Saturday — straight through for one whole year, the whole works! While WSB-TV racked up a share of total sets-in-use averaging a solid 42.5%,* station B came up with a figure in the thirties, station C in the twenties. Superior local programming of professional caliber teamed with top local news coverage helps explain why so many more people look at WSB-TV. Concentrate your television advertising in Atlanta on WSB-TV. You will sell more families at lower cost.

*ARB — Atlanta Metropolitan Area

WSB / TV

Represented by Edw. Petry & Co.
Affiliated with The Atlanta Journal
and Constitution. NBC affiliate

**The BIG difference
in Philadelphia
radio is.....**

TALENT!

WPEN is the only Philadelphia radio station presenting LIVE TALENT 24 hours a day, 7 days a week. Listeners tune to enjoy the TALENT just as much as to listen to the music.

The WPEN entertainers are in constant demand for store openings and business celebrations. They make continuous personal appearances—they are a real part of Philadelphia.

WPEN is proud of its ratings, coverage, cost per thousand, merchandising services and promotion. But the BIG difference in Philadelphia radio is TALENT . . . that sells.

WPEN
dial 950

Represented nationally by **Gill-Perna**
New York, Chicago, Los Angeles, San Francisco, Boston

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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41 Nielsen's annual March study, just released, shows daytime viewing up 26.6% in a.m., 9.5% in afternoon, and gross tv viewing up 10% over 1957

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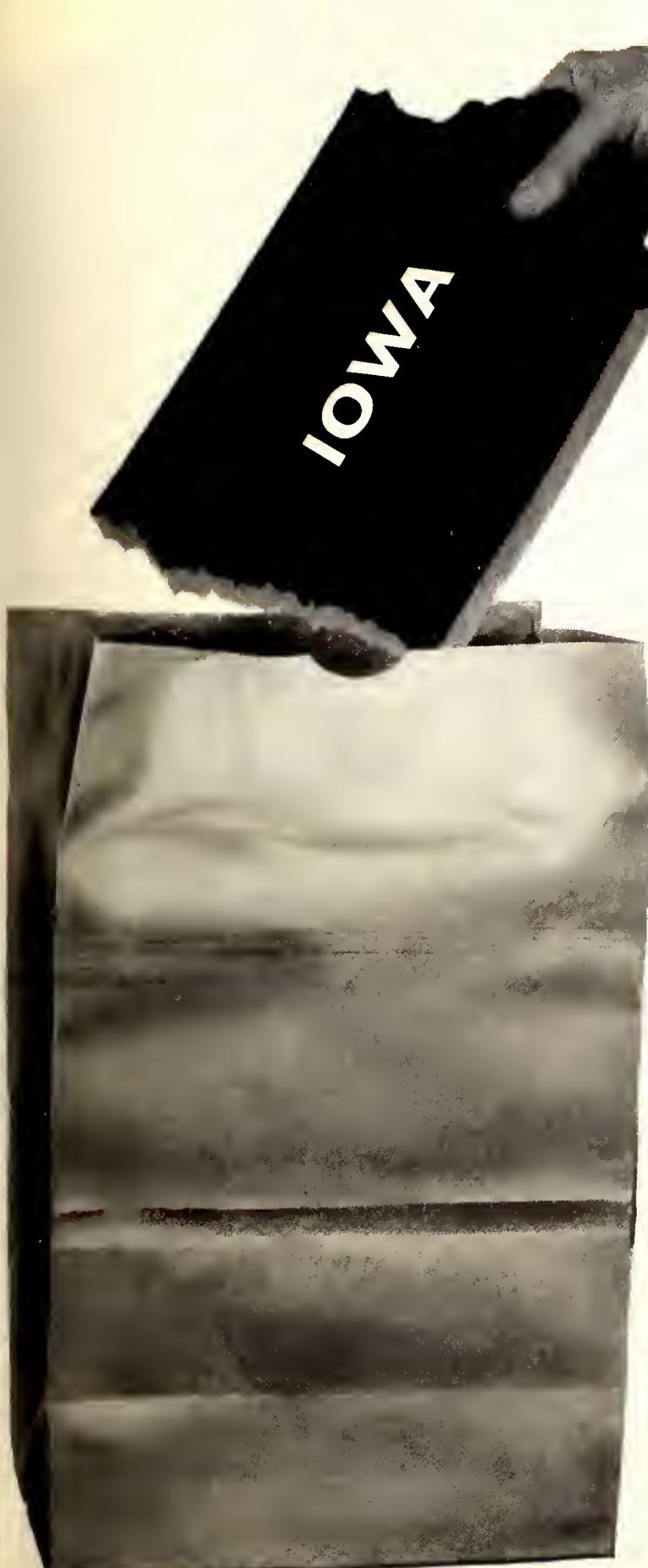
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We've got Iowa IN ONE PACKAGE!

40 OF AMERICA'S 200 *best* farm counties are in Iowa! They're the cream of American agriculture — help give Iowa farmers an average income of \$11,800 per year. Yet NON-agricultural income accounts for 74.5% of Iowa's total!

WHO Radio reaches practically ALL of Iowa's 826,100 rural AND urban families—is "heard regularly" by more Iowa families than the next four commercial stations combined!

Unless you have lived or worked in Iowa, you can hardly *imagine* the impact that this unique radio operation has on our entire State. Let PGW tell you!

WHO
for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*



* December Bride, Dick Powell's Zane Grey Theatre and the Danny Thomas Show, which has been in the Top Ten ever since it moved to the CBS Television Network.

** The Ann Sothern Show.



No one in the food business does more advertising than General Foods. No one in the food business uses more television. And no one in the food business has more customers.

For the past six years General Foods has consistently placed most of its television advertising on the CBS Television Network—where this season it presented three of the most popular nighttime programs.* *Each of these programs attracted a weekly average of more than 30 million people.* Combined, they brought General Foods 235 million advertising impressions a week through the October-April season.

Next season General Foods will add a fourth program** to this nighttime schedule. Its reasoning is simple and direct: The more people reached as potential customers, the better its chances for sales. Television offers the biggest potential audience, so television gets the biggest share of the company's advertising dollar.

And since the television audience keeps on growing each year, it is only natural that General Foods' investment should grow too.

Like General Foods, other leading advertisers such as Westinghouse, U. S. Steel, Prudential, Procter & Gamble and General Motors' Delco Division will also profit by the expanding television audience. They have joined an impressive wave of renewals on the network which for 68 consecutive Nielsen Reports has provided the largest nationwide audiences in advertising.

General Foods asks for a fourth helping

NEWSMAKER of the week

Open Sesame To Sales In Memphis!

by
Harold F. Walker
Vice-President, Sales
WDIA



The door is wide open for bigger sales and profits for you in Memphis! We've wrapped up 40% of the market—the Negroes in the Memphis market area!

KEY NO. 1: LISTENERSHIP!

You can't reach this market with any other radio station, or any other medium! First station in the area to program exclusively to Negroes . . . Memphis' only 50,000 watt station . . . WDIA literally dominates sales contact with the Memphis Negro. He first listens to WDIA . . . then buys the products advertised on his station!

KEY NO. 2: BUYING POWER!

Within WDIA's listening pattern are 1,237,686 Negroes—almost 10% of all the Negroes in the entire country! They earned \$616,294,100 last year. And they spent—on the average—80% of this income on consumer goods!

Negroes in the Memphis area have a higher comparable income than Negroes in any other section of the entire country . . . three times the average comparable Negro income in Philadelphia . . . almost five times the average in New York!

KEY NO. 3: SALES RESPONSIVENESS!

Last year, the Memphis Negro market bought 47.9% of the sugar sold in Memphis . . . 56.2% of the tooth powder . . . 52.7% of the face powder . . . 78.4% of the packaged rice!

WDIA's national advertisers include: EDSEL AUTOMOBILES • GENERAL FOODS CORPORATION • GROVE LABORATORIES • KELLOGG CORN FLAKES • KROGER STORES • WILSON & COMPANY • PURE OIL

We've got the market—and the medium! Why not drop us a line? We'd like to show you how WDIA can open the door to high volume sales and profits for you . . . in the sales responsive Memphis Negro market!

WDIA is represented nationally by John E. Pearson Company

EGMONT SONDERLING, President

BERT FERGUSON, Exec. Vice-President

The latest game of Madison Avenue roulette came to a halt this week when Nelson Gross, Max Factor advertising director, assigned his three major tv-advertised products (billing some \$3 million) to K&E. With another million of Max Factor billing loose, the question still is: What do clients seek?

The newsmaker: "Creativity plus marketing know-how," says Factor's Gross, "that's what we want in our agency."

Nelson Gross is a forceful, crew-cut young man who doesn't mince words, bases his advertising approach on military methods: "Isolate the enemy, cut off his source of supply (through expert marketing, get him off the shelves or into a less desirable position)."

In this struggle for shelf space and distribution, the cosmetics firm's major weapon has been network tv. Certainly, Gross's search for a new agency reflected his need for well-rounded tv servicing. His approach to picking an agency again reflected military tactics at work: First he sent out a questionnaire to prospective agencies, and as one top agencyman remarked, "You had to take a vacation to answer those 73 questions he asked." (Some 33 agencies replied.)

From the questionnaires, Gross narrowed the choice down to six whom he interviewed in depth.



Nelson Gross

"We ranked creativity very high," Gross said. "In fact, I had listed our four criteria for an effective agency like this: creativity conception, character, congeniality."

Factor hasn't been the only cosmetics firm reconnoitering agencrow. Lanvin-Parfums, another million dollar account, left North Advertising, assigned its tv/radio billings to Dowd, Redfield & Johnstone and print to Wesley Assoc. Marketing problems may also have been behind this switch. For, although not included in the criteria, Factor was out to find a new marketing and media approach. And K&E's marketing services seemed to meet their needs.

As Gross told SPONSOR: "There'll be a change in network buying patterns in another year or two because of the enormous waste circulation most advertisers now face. There are few truly mass products, such as cigarettes, which are ideally suited to network. With burgeoning costs, spot is the only answer to efficiently reaching proper audiences."

His attitude stems from the cosmetic firm's sales pattern: Over 60% of Max Factor's total sales volume is in big cities, some 71.8% from New York alone. Despite this fact, the cosmetics firm has been active on net tv, sponsored *Polly Bergen* on NBC TV.

BUSINESS IS GOOD- IN OMAHA!



ABOVE: New Western Electric plant. When completed—three main buildings will cover 40 acres!

LEFT: 18-story addition to Headquarters Building of Northern Natural Gas Company in Omaha.

\$250 Million in Construction Slated for Omaha Metropolitan Area this Year!



This all-time record construction budget for Omaha tells only a part of the city's success story. New industry will create 3,000 new jobs, adding \$15 million annually to Omaha payrolls.

Business is Good in Omaha! Bank clearings are up 4%, bank debits up 6.5% in the first quarter. Retail sales are up 2% from a year ago. And although the eight major livestock markets are off an average of 1%, Omaha receipts show a whopping 5.5% increase!

Business is Good in Omaha! Get your share of this big, healthy market with the number one sales station—WOW-TV!

WOW-TV Channel 6 Omaha

A
Meredith
Station

FRANK P. FOGARTY, Vice President and General Manager
FRED EBENER, Sales Manager

BLAIR-TV
Representatives



WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY
KRMG, TULSA, OKLAHOMA

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

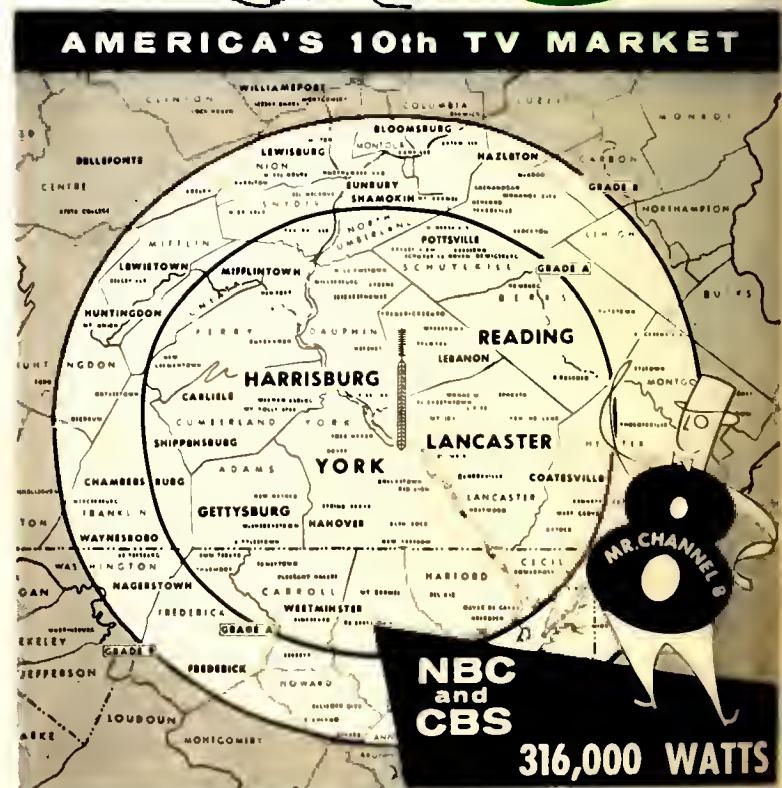
**your advertising
dollar produces
more sales
on **WGAL-TV****

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing *more*—on WGAL-TV.

wgal-tv
LANCASTER, PA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



SPONSOR-SCOPE

7 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

National spot radio appears to be in for another stiff round of competitive selling from tv.

It's become increasingly evident in recent weeks that the comparative economics of the two spot media are undergoing a searching appraisal on the part of the national advertiser and his agency.

Two basic factors have sparked this probe: (1) the sheer physical increase of tv facilities and a generally easier market have nudged that medium into far more aggressive selling devices; and (2) tv stations now are beginning to package spot in a manner that is challenging radio. (See last item page 11, 31 May SPONSOR-SCOPE.)

In seeking the key to why new business has been hopping for spot tv and lagging for spot radio lately, SPONSOR-SCOPE this week gathered these revealing quotes from knowledgeable Madison Avenue media buyers:

QUOTE No. 1: "More of our clients are looking at spot tv because it's come along with some very attractive packages, which on the basis of cost-per-thousand (especially in fringe time) compare very favorably with radio prices."

QUOTE No. 2: "We've found time and again that radio is a great sales tool, but what can you do when the client becomes skeptical about the steady rise in spot radio rates and raises another eyebrow at all this to-do over rock 'n' roll programing?"

QUOTE No. 3: "Maybe the excitement values of radio's comeback are beginning to show signs of wearing off, and there's a need for stations who have become smug to wake up and revitalize their initiative and imagination in pounding home the economic story of spot radio. With tv now so fluid, it's up to radio to show it's a better buy."

Despite a generally favorable tide (see above), tv reps this week cited the current scramble for Kellogg's late afternoon business as a classic example of the handicap they're under in competing with the tv networks.

The situation they picture is this:

- The rep can negotiate only from the station's ratecard.
- The networks, on the other hand, can wheel and deal all over the lot. In addition to controlling a mass of ratecards, they also can trade on the prices of programs they also control.
- The rep is forced to stand pat with his individual ratecard—or the station winds up as an outcast among its brethren.

(The battle for the Kellogg plum for a while was between ABC TV and spot; but now NBC TV has come in at the 11th hour to stir up still more action.)

On the basis of a SPONSOR-SCOPE check with the networks, the first five agencies in network radio billings for the second quarter of 1958 appear to be:

- 1) J. Walter Thompson; 2) Bates; 3) Campbell-Ewald; 4) BBDO; 5) Y&R.

SRA estimates that national spot radio billings for the initial quarter of 1958 came to \$46,171,000.

Even though the plus margin over the same period for 1957 was but 4%, it was, says SRA, the largest quarter ever.

Gross billings for national spot radio in '57 were \$184 million (the radio networks are figured for between \$75-80 million).

National spot tv looks headed for a vibrantly healthy summer.

For three weeks in a row, the medium has been jumping in the way of new business.

Take the past week: **Saturation-wedded Avon** is coming back this month, and **Stokley's Van Camp (L&N)** is buying two saturation flights in 31 markets. **Ivory Liquid** is cutting loose with an extensive campaign through Compton, while **Anderson's Sizzle Spray** (Bryan Houston) will be focusing on barbecue addicts with a steady schedule.

Stokley's schedule: three weeks in July, then back in August for a run of 15 weeks.

You can expect the sharper independent radio stations to lean more and more in these two directions:

- 1) Developing **commercial techniques** that will place the message in settings designed to get the maximum benefit of the station's audience.
- 2) Render additional **local merchandising support**—to the point of guaranteeing co-operative deals with supermarkets on in-store brand stacks.

The experiments in commercial techniques will be in the area of more **novel and effective dramatizations** and **lead-ins** that catch the audience's attention.

For the degree of progress made on this experimental front, **check some of the bigger radio station groups.**

Rep Richard O'Connell this week started campaigning for an overhaul of the rate structures of both radio and tv stations. He feels this would benefit both seller and buyer.

His plan in a nutshell:

- 1) **Flat-rate all time segments and put minute packages on unit bases of 5, 10, 15, 20, 30, and 50 spots per week.**
- 2) **Make 20 and 30-second spots 75% of the applicable package rate and sell ID's at 50% of the applicable package rate.**

(For more details see Reps in NEWS WRAP-UP, page 60.)

CBS Radio had a good sales week, getting renewals from **GE, Shulton, Wrigley, Chevrolet, plus orders from General Mills, Garrett Wines, and Hertz.**

NBC's newcomers for the week included **Dial Soap** (50 participations in the news weekly, Monday through Sunday).

Billings note: **NBC Radio estimates it will wind up the first half of the year 40%** over the equivalent 1957 stretch.

A good index of the ever-changing complexion of radio is the continuing emergence of sub-groups: The latest is the announced formation of the **National Association of Independent Program Directors.**

The group's objective: Do in programing what the **Association of Independent Metropolitan Stations (AIMS)** does on a top management level—"engage in regular exchange of information and ideas".

A check by SPONSOR-SCOPE this week indicates that NAIPD's recruitment efforts may get a **cool reception in some top management areas**—particularly among the owners of the better-known station groups.

The basis of their hesitation: Their programs directors **would be discussing something over which they really have no control.**

It's the contention of these groups that in good independent stations, **top management not only defines the programing policy but blueprints in detail a format which the station's staff has the responsibility of guarding and executing.**

(See Radio Stations in NEWS WRAP-UP for more details of NAIPD's plans.)

SPONSOR-SCOPE *continued . . .*

Even though network tv sales continue at a lackadaisical pace, there's still room for optimism: Most advertisers have budgeted the money; the trick is to get them to sign on the dotted line.

The reasons for this hesitation were described to SPONSOR-SCOPE this week by Madison Avenue and sponsors thus:

- Waiting for signs that business has a chance of pulling out of the slump during the fourth quarter.
- If the signs are promising, will profits be sufficient to make it unnecessary to transfer tv money to the dividend kitty?
- The networks should be susceptible to softer terms by the time July rolls around—like making talent contributions or looking more leniently at the relative value of marginal time.

Despite their heavy buying to date, there are indications that even P&G, Lever, and General Foods will be casting side glances at the network counters this mid-summer for an available bargain or two. If the bargains don't break—such as choice minute participations—then it will be spot tv's turn to pick up the remaining marbles.

Meantime, some of the earlier evening periods on NBC have been sold for 13- and 26-week commitments.

But the network is holding out for the full 52-weeks for most of the mid-evening vacancies.

Here's a question often asked by account men these days: What is the total number of homes reached by the average network tv show at night?

The answer: Roughly 9 million.

The average daytime quarter-hour accounts for over 3 million.

JWT's selection of Jackie Gleason for Lever's Friday 8:30 spot on CBS TV this fall is based on this two-fold premise:

- 1) He can't miss in a return to his original half-hour format.
- 2) He is a natural for the product (Stripe toothpaste) which is especially popular with the youngsters.

The program, if it jells on Gleason's part, will cost around \$45,000.

Several transatlantic airlines are wondering whether it will do them any good to cut loose right away with a heavy advertising campaign.

There are more seats vacant on flights to Europe than had been anticipated, probably due, in part, to the French crisis.

The airlines' problem: Is it possible at this stage to get people to change their vacation plans?

For an idea of the age segments of housewives that sit up for late shows, note this breakdown for the Jack Paar Show as developed by a Home Testing Institute Survey:

AGE OF HOUSEWIFE	TOTAL PANEL	JACK PAAR SHOW
Under 20	0.5	0.6
20-29	21.1	25.8
30-39	25.0	32.0
40-49	20.4	20.3
50-59	18.0	13.3
Over 60	15.0	7.7

Note: The panel covered 5,000 homes nationwide. The survey also showed that Paar's audience is in the big cities and in the larger, younger, and wealthier families.

SPONSOR-SCOPE *continued . . .*

Marlboro will spend over \$1 million within the next eight weeks on a campaign plugging its new softpack.

About 60% of the budget will go into CBS TV's *To Tell the Truth*. The balance will be spread among spot tv, spot radio, and print.

Marlboro is not changing its course away from its flipbox. It merely wants to get into the softpack line, whose sales generally outnumber hardpacks three to one.

There's a school of opinion among admen that Washington efforts to reform tv network business practices could work out to the detriment of the very people the reformers seek to protect—the smaller national advertisers.

This week both **Victor Hansen**, the Justice Department's anti-trust chief, and **Rep. Emanuel Celler**, chairman of the House anti-trust subcommittee, called on the FCC to implement the Barrow Study report's taboos on network option time, must buys, and program tie-ins (see page 34 and WASHINGTON WEEK).

The boomerang might be the fact that the small network advertiser is more dependent than the big advertiser on guaranteed market delivery.

If the big buyer can't get all the markets he wants through the network, he's got the means to fill in with spot and other media. But the smaller advertiser, working on a limited ad budget, puts all his eggs in one basket when he elects to go network. Undelivered markets mean antagonizing a portion of his distributors and dealers. Hence the chances are that he'll drop network tv altogether.

Also questioned is the timing of this new Washington pressure. It comes just when, because of open time and programs, the networks are deluging the little fellow with unusual attention.

ABC TV is taking a poke at once-a-month specials via research intended to show that a regular weekly program is a better buy.

Here's how the network set up the comparison of the average once-a-month continuing special vs. the average weekly 30-minute show in terms of cost efficiency, time-talent costs, and different homes delivered:

SHOW TYPE	4-WEEK COST	HOMES	CPM/CM
Monthly special	\$353,600	15,838,000	\$4.39
Westerns	354,180	22,165,000	2.62
Quiz—aud. partic.	337,056	19,651,000	2.83
General drama	359,124	20,573,000	3.14
Situation comedy	377,436	19,819,000	3.45
Suspense drama	351,300	19,735,000	3.62
Variety	314,364	16,215,000	4.28
Adventure	298,584	15,964,000	3.67
All 1½ hr. evening shows	344,724	18,771,000	3.39

Source: Nielsen Cost Analysis, Oct. 1957-February 1958.

Note: The specials referred to here are not the 90-minute extravaganzas, such as special dealer promotion, anniversary celebrations, etc.

ABC TV this week moved into the field of specials via a comprehensive alliance with Bing Crosby—the first break for the singer outside the CBS circle in 20 years.

The ABC TV-Crosby deal: (1) partnership in two 90-minute specials during the 1958-59 season; (2) mutual development and production of other tv shows in the next five years; and (3) availability of the singer's services for ABC radio.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 22; News and Idea Wrap-Up, page 59; Washington Week, page 69; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 76, and Film-Scope, page 51.



P. NINIS

In New Orleans

WDSU-TV gives you the picture



Jambalaya, crawfish bisque, cafe brulot—even the dishes are different in this most different of all American cities.

For instance, New Orleans consumes more veal per capita than any other city—and buys more evening clothes than New York.

WDSU-TV's intimate knowledge of what New Orleanians like can help advertisers take full advantage of the *marketing differences* in the New Orleans picture. And it's one reason why WDSU-TV delivers more audience than all other stations combined—day after day, night after night.*

*ARB—Jan. 4-31, 1958
Telepulse—Jan. 2-9, 1958
Nielsen—Dec. Jan., 1958

Timebuyers at work

Gary Pranzo, Cunningham & Walsh, Inc., New York, all-media buyer for the Andrews Jergens Co., says sales pitches from stations that concentrate mainly on merchandising, promotion and station character are pretty weak if the ratings and coverage aren't there. "Buys are made on the basis of audience delivered and the cost of reaching it. Yet some salesmen will boast of a station's character being more important than actual audience. In tv, nearly all programming comes from New York or Hollywood, making it difficult for a station to assume a character of its own. Promotions and community participation make a station known in a market, but network adjacencies make it hard for spots to be more believable on one station than another. Merchandising is a nice 'plus' and often makes the difference when all things are equal. But I don't want to hear how many car cards a station delivers in place of ratings, reach, audience composition and price. I'm buying media, not merchandising. When these considerations are met competitively, I'll weigh secondary factors."



Harold Kirk, creative and media director, Mohr & Eicoff, Inc., New York, says that "at this time of year, the media director is usually in a state not unlike the June bride. He must decide whether to buy a station's summer program offerings on the basis of 'better or worse' or hold out for 'more or less.' Those stations which offer more in the way of showmanship will get preferred consideration. These are the stations that will dare to depart from the summer slough of mediocrity in programming. They'll do their best to hold the rating line. And theirs will not be an unvarying line of music and news in radio and tired reruns of live and filmed shows on tv. They will not have run out on their responsibilities. No SOS banner—Short On Showmanship

—will shame their antennas. They will preserve the integrity of their personality with provocatively fresh and different programming in true showmanly fashion. If this fact were advertised and publicized, here'd be lots of media directors willing to look, listen and schedule."

KBIG NEWS

by these
Newscasters



Alan Lissner



Larry Berrill



Jim Healy



John Bainbridge

... SELLS for these sponsors:

Ambassador Hotel
Bardahl Oil Additive
Glendale Federal Savings
Interstate Bakeries
Marina Federal Savings
Sakrete Cement
Sally Shops
Simca Auto Sales
Troy Laundry
Union Pacific
Union Maid Bakeries
Von's Grocery Co.

... WON AWARDS

from these organizations:
Advertising Association of the West
Calif. Assoc. Press Radio-TV Ass'n
Los Angeles Advertising Women
Radio-TV News Club of So. Calif.
Radio Advertising Bureau

... IS NOW AVAILABLE

for a few additional advertisers who can utilize the *class* approach to Southern California's seven-million mass. Ask your KBIG or Weed contact for the full quality story.



JOHN POOLE BROADCASTING CO.

6540 Sunset Blvd., Los Angeles 28, California

Telephone: HOLLYWOOD 3-3205

Nat. Rep. WEED and Company



**On a cost-per-proof-of-purchase, or actual sales, or any other
basis of measurable results—yes, including ratings, too—
WMGM produces action at the lowest cost of any
radio station in the New York metropolitan area.**

WMGM—The Metro-Goldwyn-Mayer Radio Station in New York—1050 kc
400 Park Avenue Phone MURRAY HILL 8-1000
Represented Nationally by George P. Hollingsberry Co.

hear is wmgm

wmgm
RADIO NEW YORK CITY

Biggest station in town • 50,000 watts

Nicholas E. Keesely
Senior vice president
in charge of radio-tv,
Lennen and Newell, Inc.

RATINGS GALORE

on Channel

COLUMBUS,
GEORGIA

If you're in the market for ratings, then there's no need to look any further than Channel 4, WRBL-TV, in the rich Columbus, Georgia market. There are ratings galore on Channel 4. For example . . .

MGM Golden Era Theatre

PACKAGE 1
Sundays—2:00 p.m. to Conclusion

27.2

Sundays—11:00 p.m. to Conclusion

26.3

COMBINED RATING

53.5

PACKAGE 2
Fridays—11:20 p.m. to Conclusion

28.5

and . . . MGM Golden Era Theatre is
AVAILABLE FOR
PARTICIPATIONS

Package 1:

Both impressions—Flat \$70.00

Package 2:

Flat rate—\$40.00

For further information
on this, and similar
great buys . . .

Call Hollingbery Co.



Agency ad libs

Why join the critics?

Autophagous is a rather high-falutin word which, according to Webster, means "an organism that feeds on itself."

I think that's a pretty good description of the television industry.

At our industry meetings, in our own trade publications, we're not only happy to join the hosts of critics—we even suggest new targets!

There are thousands of publicists employed by networks and agencies to publicize tv shows, but what does the television industry do about publicizing the television industry? Practically nothing. Do we try to remind the public of the immeasurable enjoyments it has been getting through the years via tv . . . that we realize our obligation is to the viewer and the viewer alone?



Figures show viewers are happy

No, we moan about too many Westerns—a subject I'm pretty sick of hearing. There are a lot of Westerns on the air for one reason—because people watch them. When the public stops watching, they won't be there anymore. The tv industry won't take them off, the viewer will.

If there is something basically wrong with television, an awful lot of Americans are on a sleigh-ride they haven't been told about. Have some sets-in-use figures for the 8:00 o'clock spot this year and last year.

Tv trends—1957-1958*

	U. S. tv homes (000)	Multiple set household (000)	Avg. hours tv usage per day per NTI home for all days of week	Total U. S. tv homes using tv (6-12 p.m. all days of week)
1957	39.3	2.5	5.98	55.8
1958	42.5	3.4	6.10	56.2

*Based on Jan.-Feb. NTI for both years

I didn't rig any of this. I just cracked the book and opened 8:00 o'clock.

Does this look as if the public is complaining about its tv entertainment? When tonight, at any hour you want to mention, tv million more homes will be looking at television than were looking at it a year ago tonight?

The fact is that the most phenomenal growth of anything in the U. S. is the growth of the television audience. There's a new home every 8 seconds!

Europeans pay more for less

I suggest that we in the industry count our blessings—and start talking about them. And that goes for the tv columnists, too.

This brings us to an important consideration: how much criticism makes sense? For that matter, what is the purpose behind most of it? Who wrote it? What responsibility does it carry?

Agency ad libs *continued . . .*

At the show level, a great deal of the criticism is the result of the first effort in a new series. This is completely absurd. We all know this. So do the fellows who write it.

We all know it's dangerous, as well as meaningless, to judge a whole series—any series—by the first show. But we're stuck with this, too—another manifestation of the general disease. That's why statements, if they are to have meaning, should come from the medium itself, from the men who are there where the thing is happening. And you can bet your life they're the first to know and the most concerned about weaknesses, even though they don't always succeed in correcting them.

To be willing to accept honest criticism—and surely we are willing to do that—is quite a different thing from being kept continuously on the defensive, obliged every day to answer some public challenge or some published criticism irrespective of its source of responsibility.

Anybody can complain about television. It's easy. But we're only interested in listening to the people who can make it better.

Those of us who are in television already know there is a good deal the matter with it. I would like to suggest, however, that there would be less criticism and more appreciation of what is on the air if the people had to go out and pay to see what he gets gratis in his own living room. And I would like to remind us all—once again—that if our viewers were finding no satisfaction in looking at the things we held before them, they would stop looking. Criticism, like television, is free and we are getting a lot of both.

Last summer I had a chance to look at television in France and Austria. In the towns and villages of France a television set in a store window will keep people in front of the store all day long.

I saw this over and over again: the poverty and irregularity and lack of variety of their shows in contrast to the immense treasure and the continuous flow that we have in one and two and six-channel American cities.

Europe is so hungry for entertainment that the only vaudeville house in Vienna, just to give you an example, is sold out for seven years. They get two hours of vaudeville. They also get a one-hour fashion show from the local stores—a 50% commercial, if you will, and the price is steep.

I wonder what those people would think of U. S. television? I wonder how they'd explain the kind of criticism we get—and give?

Tv belongs to viewers

I say it's time that more people who work in television, and who believe in it, start telling the world what we're already showing the world. A good place to start is with our top executives. Our audience is one person only—the viewer. And our first obligation is to him, just as it was 10 years ago when we were starting, for television belongs right now to the same people it belonged to in 1948—*the* viewers, not the critics.

If there is a glaring defect in tv, it is simply that there is such an overwhelming amount of top entertainment to look at night after night that it blunts our appreciation. We become spoiled and easy prey to criticism. That's where we of the industry must step in and start doing everything in our power to see that the public is made aware not of our feeble efforts, but of the enormous amount of excellent entertainment turned out each season.

I think the viewer would be the first to admit it—they never had so good.

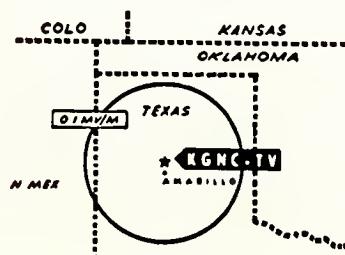
use
CHANNEL 4-SIGHT



No special "seeing" device is needed to magnify results when you use Channel 4-Sight on the great Golden Spread.

More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw
Aural 50 kw
Antenna Height 833 feet
above the ground



KGNC-TV
CHANNEL 4
AMARILLO,
TEXAS

CONTACT
ANY
KATZ MAN

IT'S HOT!

Sure is.
New York's hottest
hot-weather buy,
The Late Show.

Right now
delivering—

Yeah!
The **biggest**
audiences
in its seven-year
history.
Average of
723,438 homes
tuned-in
every night.
Nielsen
says so.*

That ain't all.
The Late Show's
go up
with the
temperature.
Last year,
its
Summer audiences
were bigger'n
they were other
seasons.





They tell me
with WCBS-TV's new
rate structure
you can get
greater circulation

than before,
and—

I get you.
You mean, where else
in all advertising
can you reach
more customers today
for less money
than it cost you
yesterday?

Precisely.

Better call
Plaza 1-2345.
WCBS-TV, Channel 2,
New York. CBS Owned.
Represented by
CBS Television
Spot Sales,
too.

National and regional spot buys
in work now or recently completed

The nation's
audience-
Negro group



PROBLEM:

**Influx of new management
with rock 'n' roll format has
set city on ear rating wise.**

We won't copy.

**Need Program Consultant
who has overcome
this in his market.**

Fee and expense basis.

Box No. 33.

SPOT BUYS

TV BUYS

Salada Tea Co., Inc., Biston, div. of Salada-Sherriff-Horsey is increasing its schedules for its summer ice tea promotion. Schedules are staggered, start throughout June for 10-12 weeks. Minutes and I.D.'s are being placed, with frequencies varying. Buyer: Fred Spruytenberg. Agency: Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

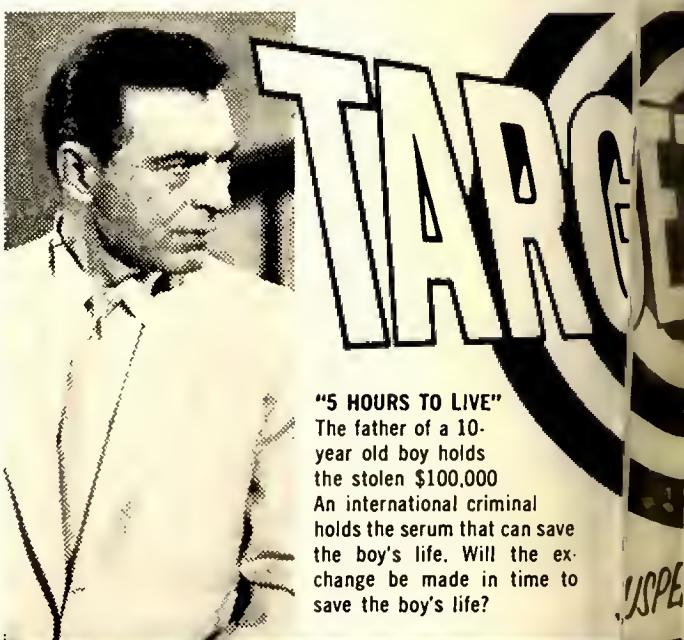
Schick Incorporated, Lancaster, Pa., is scheduling announcements in about 90 markets for its electric shavers. The schedules run for 13 weeks; minutes and chainbreaks during nighttime segments are being slotted. Frequency varies from market to market. Buyer: Paul Roth. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

General Foods Corp., Perkins Division, So. Rockwell, Ill., is lining up schedules in about 100 markets for its Kool Shake and Kool A products. The campaign starts this month for a summer run. Minute announcements are being placed, with a children's and family audience in mind. Frequency varies from market to market. Buyer: Genevieve Lemper. Agency: Foote, Cone & Belding, Inc., Chicago. (Agency declined to comment.)

RADIO BUYS

J. H. Filbert, Inc., Baltimore, is scheduling announcements for its line (Mrs. Filbert's Margarine and Mrs. Filbert's mayonnaise) in selected areas of distribution: Eastern seaboard markets. The campaigns for both products runs for eight weeks. Pattern: minutes and I.D.'s during daytime segments; frequencies vary from market to market. Buyer: Tom O'Dey. Agency: Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

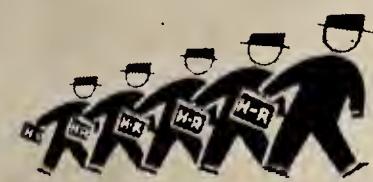
STEVE
McNALLY
STARS IN
ZIV'S
ALL NEW
IMPACT
SERIES!



NOW SHOOTING AT ZIV STUD



working



partners

It's a matter of principals...

From the day H-R was started by a group of Working Partners, we have operated on the basis that we would represent each station *as if it were our own*; serve each buyer of time as if *we ourselves were buying time*.

As our organization has grown, it has been a matter of principle with us to continually maintain this type of representative service. That we have been able to do so through the years, is a matter of *principals* as well, for the H-R partners are still *Working Partners*, still actively and personally selling and serving every station on our list.



FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
PAUL WEEKS, Vice President

"We always send a man to do a man's job."



380 Madison Ave.
New York 17, N. Y.
Oxford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
Financial 6-6440

6253 Hollywood Boulevard
Hollywood 2B, Calif.
HOLlywood 2-6453

155 Montgomery Street
San Francisco, Calif.
YUKon 2-5837

416 Rio Grande Bldg.
Dallas 2, Texas
Riverside 2-5148

1065 Penobscot Bldg.
Detroit 26, Michigan
WOadward 1-4148

1182 W. Peachtree, N. W.
Atlanta 9, Georgia
Trinity 5-9539

DeGeorge 8ldg.
3520 Montrose Blvd.
Houston, Texas, JACKson 8-1601

910 Royal Street
New Orleans, La.
JACKson 2-3917

49th an Madis)

It just takes one BIG one...



NO QUESTION ABOUT WHO'S LEADING THE FIELD IN MOBILE.

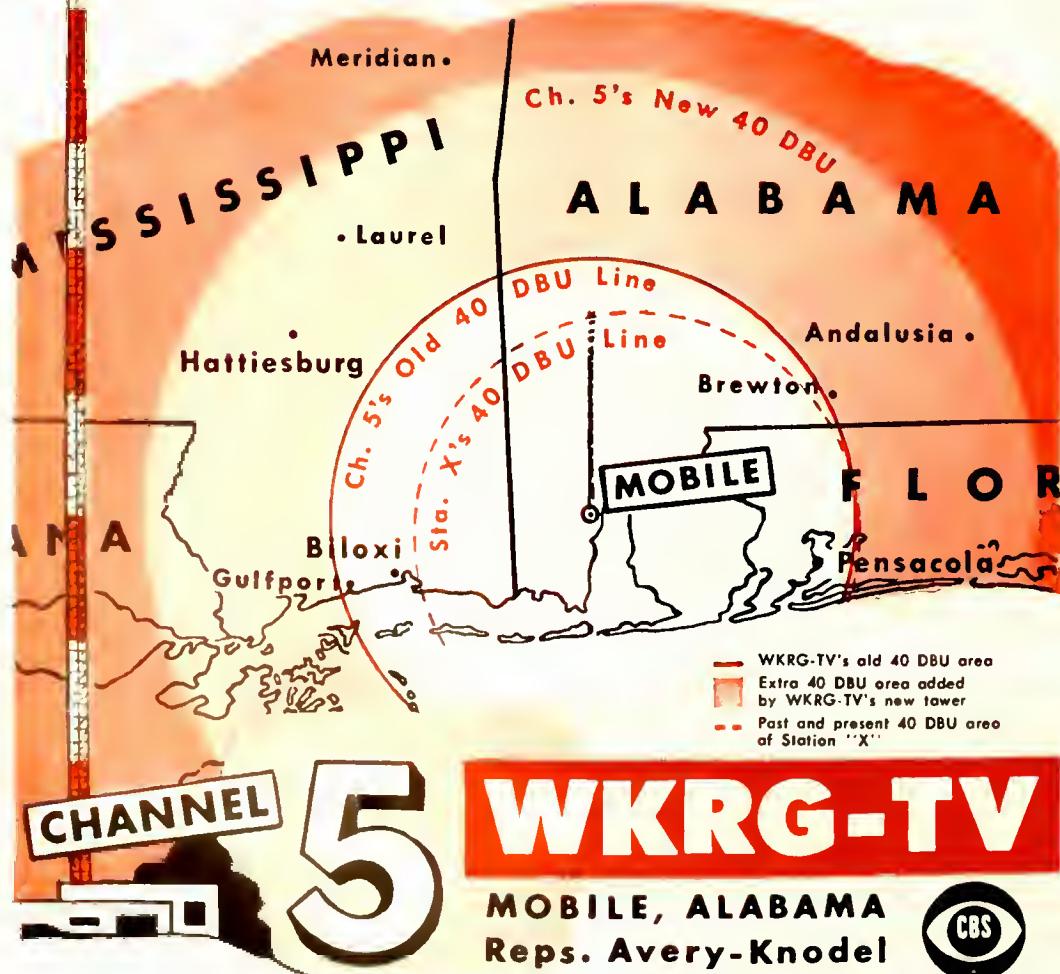
WKRG-TV is lengths ahead (Nielsen, ARB and Pulse) . . . continues to pull further and further in front.

NEW, TALLER TOWER ADDS GREATER MID-GULF COVERAGE

Even before, Nielsen gave WKRG-TV *46,000 extra families* in the Mobile Market. Now, a new, maximum-height tower sends WKRG-TV's better programming booming into tens of thousands of additional

Mid-Gulf homes . . . as the map below clearly shows.

For full details of WKRG-TV's lead, call your Avery-Knodel man . . . or C. P. Persons, Jr., V.P. and Gen'l Mgr. of WKRG-TV.



Nighttime radio

The Bill Miksch article on nighttime spot radio in your May 10th issue was extremely interesting and very well done.

However, I was quite surprised to find no mention of the efforts made by the Westinghouse Broadcasting Company in the promotion of nighttime radio.

As you know, we have long recognized the great potential in this area of the broadcasting day. As a matter of fact, last summer, in each of our markets, we instituted a new nighttime radio effort, using a lateral programming concept. This effort we called Program PM. It was *radio with a sound difference*.

This programming was very successful in gaining audience for the WE Stations and has been equally successful in gaining sponsors. It has been well received critically and has been highly praised by its sponsors.

Donald H. McGannon
president,
Westinghouse Broadcasting Co.

1958 edition

Inasmuch as the "Sponsor's Tv and Radio Directory of New York and Chicago" is a must here at WING, I am wondering if there is a 1958 Edition available.

If so, would appreciate receiving eight copies.

J. P. Williams
Air Trails Network
Dayton

Another year and another SPONSOR Radio Directory. This expanded city directory is excellent, indeed.

We would appreciate it if you would send us a batch of these as we can certainly make good use of them.

Adam Young
Adam Young, Inc.
New York

I have just received your new 50th Tv/Radio Directory and it is terrific! I have always thought your previous New York-Chicago directories repre-

49TH & MADISON *continued . . .*

sented the most thoughtful gesture on the part of any trade publication but you have now exceeded even yourselves.

Harold F. Walker
*v.p. & commercial mgr.,
WDIA, Memphis*

I just wanted to take this opportunity to thank you for your five city Tv-Radio Directory. I'm sure that as in the past this will be very helpful to us here at WRBL-TV and Radio, and once again, I would like to thank you for this wonderful little booklet.

George Jenkins
*dir. of sales, WRBL-TV
Columbus, Ga.*

Bud Pearse in our Detroit office is going to be awfully unhappy because you omitted a listing for Weed under "representatives" on the Detroit page. I don't imagine you will be reprinting this directory again in the immediate future but, when you do so, I would appreciate it very much if you will add the listing for our Detroit office. It is:

1610 Book Building
Detroit 26, Mich.

During the Convention I heard a lot of good reports from various station men about the new directory and they feel that its value is enhanced by your inclusion of information for the other important time-buying centers.

E. J. Fitzsimmons
*Weed Radio Corp.
New York*

Dick Woollen, our eagle-eyed Film Director, asks a simple but potent question that flabbergasts me. He went all through SPONSOR's 5-City Tv/Radio Directory and then asked: WHERE ARE THE TV STATIONS?

Jack O'Mara
*dir. of merch. and prom.
KTTV, Los Angeles*

Just received your new Tv and Radio Directory. It's a very impressive looking piece. Why do you keep forgetting the New York radio stations? I know you don't do this deliberately.

Harry Novik
*gen. mgr.,
WLIR, New York*

SPONSOR's Tv and Radio Directory is just the press. A quarter will bring you your own personal copy of this pocket-size guide.

* **NIELSEN-**

(Jan.-Feb. 1958) Places K-NUZ in No. 1 position Monday thru Friday 6 A.M. to 6 P.M. for total broadcast day average.

* **PULSE-**

(Jan.-Feb. 1958) Places K-NUZ in No. 1 position Monday thru Friday for total broadcast day average 6 A.M. to 12 midnight.



**"On-The-Go"
RADIO in HOUSTON!**



National Reps.:

Forjoe & Co.—

New York • Chicago
Los Angeles • San Francisco
Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.

Dallas • New Orleans • Atlanta
In Houston:
Call Dave Morris
JA 3-2581

A Ch



...of satisfied advertisers

The Westinghouse Broadcasting Company's most important task is to provide a vital concept of broadcasting that attracts, entertains, holds audiences...and stimulates selling action. Imaginative programming, significant public service efforts (which recently earned WBC a special

BOSTON, WBZ + WBZA, WBZ-TV • BALTIMORE, WJZ-TV • PITTSBURGH, KDKA, KDKA-TV CLEVELAND

opus



Peabody Award), top facilities, and exciting promotions which have just won seven TV Age-Billboard awards)... These are the ingredients. We are proud of our awards. We are prouder still of the growing chorus of satisfied advertisers who agree that broadcasting is basic, and *no selling campaign is complete without the WBC stations.*

© WESTINGHOUSE BROADCASTING COMPANY, INC.

TV V • FORT WAYNE, WOWO • CHICAGO, WIND • PORTLAND, KEX • SAN FRANCISCO, KPIX



**1,000,000 new
listeners?**

**Sure . . .
20 times the
power**

**WTIX — ALREADY DOMINANT FIRST —
NOW WITH 5,000 WATTS, ON 690 KC.**

Result! Over 1,000,000 new listeners added! Now WTIX's 24-hour creative programming extends over the entire Gulf area — from Texas to Florida. Now, more than ever, the big New Orleans buy is WTIX — the station which even before the change was more popular than the next 3 stations combined, (32.2% all-day average, current Hooper) . . . and, first in

every daytime Pulse quarter-hour . . . and first in 46% of all 504 Pulse quarters.* Talk 5,000 watts and 690 kc. to Adam Young . . . or WTIX General Manager, Fred Berthelson.

*Jan.-Feb., 6 a.m.-midnight

THE NEW **WTIX NEW ORLEANS**

first . . . and getter firster . . .

5,000 watts • 690 kc.

STORZ
STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

Why they hitch the pitch to stars



MEMORABILITY of commercials is enhanced by big-name personality like Phil Silvers (above) doing May tv special Pontiac pitch. Viewers remember commercial with known star



MERCHANDISING can be built around star as Texaco did with Benny Goodman. Discussing v plans are (l. to r.) Burns, music dir.; Feniger, progr. v.p.; Goodman; Mahoney, tv v.p.



RESTIGE reflects on the product, admen feel, when a national figure like Bing Crosby in GA commercial above, appears in it. Mere appearance of a star is implied testimonial

- Added prestige, sponsor ID with top personality are causing swing to star sell
- Major problem is negotiating star contract as talent agents push costs up

By Evelyn Konrad

Talk along agency row this week is about a phenomenon that may set a new pattern for fall: Name personalities now appearing in tv commercials virtually outnumber and outclass the stars appearing in shows.

Newest addition: This week Halo Shampoo (through D'Arcy Advertising) launched a national spot tv campaign starring such male leads as Peter Lawford, Farley Granger, Jimmy Rogers, Tommy Sands and John Saxon in various commercials.

At SPONSOR's presstime, stars of 34 prime time shows on the three networks were doing commercials and earliest indications are that this number will increase next fall. Furthermore, commercials for national spot use are also attracting a caliber of name performer previously associated only with show appearances.

What's giving clients and agencies food for thought this week as fall plans begin to jell are these basic questions:

- Why star commercials and how expensive are they?
- Does a star's persuasiveness for one product diminish when he plugs one or more non-competitive products at the same time?
- Does a network tv star's appearance in commercials within the show make up for sponsor identification lost through split sponsorships?
- What's the merchandising potential of star commercials?

For the answers, SPONSOR went to

top client admen, including AGA's S. F. "Wik" Wikstrom who engineered Bing Crosby's Christmas commercials for the American Gas Association; agency tv v.p.'s who've used such stars as Victor Borge, Phil Silvers, Hugh O'Brian, Pat Boone, Julie London, Benny Goodman in commercials; Jules Alberti, president of Endorsements, Inc., who acts as consultant to clients and agencies on use of stars for testimonials; Schwerin Research Corp., which made a special study for SPONSOR on 112 recent commercials by personalities working for two or more products.

These are the up-dated facts about commercials starring personalities:

Stars need not be expensive. Bing Crosby did the job in return for the equipment AGA installed in his kitchen, but that kind of deal is patently the exception, not the rule. In the case of network or syndicated show packages, most clients today ask for a clause committing the star to do commercials right from the start.

"Stars who own part of their own package are usually quick to volunteer for the commercials, because they realize that it makes the buy more valuable to our client," one McCann tv executive told SPONSOR. (In the case of Westinghouse's \$11 million Desilu buy, the stars' cooperation in commercials was a major incentive to the client.)

"We've found that a copy approach suitable to the stars in our specials was often more important to them than the financial arrangement," says MacManus John & Adams tv v.p. Mark Lawrence. "The thing for agencies and clients to remember is that they're dealing with personalities who have their own special type of appeal and who shouldn't be made to step out of character."

One cost factor that has added to the attractiveness of star commercials is the mounting burden of SAG reuse payments for non-name performers. "By the time you add up reuse payments for three unknowns, you can

often afford a top name for the same cost," Compton's Frank Brandt, v.p. in charge of commercials, told SPONSOR. "Of course, cost shouldn't be the prime consideration and stars are not necessarily the answer to persuasive tv salesmanship."

But look for some fancier and costlier deals upcoming in fall, as more personalities from showbusiness, sports and other headline personalities hop on the commercials bandwagon. The talent agents know a good thing when they see it and they're already beginning to stiffen the price. One favorite arrangement for top-grade talent: a stock deal with the sponsor in return for commercials.

Overexposure can be a problem. But the stars themselves are first to exercise caution about excessive number of commercials commitments.

"Clients will find that the performers themselves give more protection against competition than their contracts require, because they've got a

(Please turn to page 74)

NET TV FACES NEW THREAT: JUSTICE DEPT.

This week, the menacing shadow under which network television is living grew longer and darker. The Justice Department's Antitrust Division advised the FCC that some long-time basic network policies are violations.

The policies under fire are: (1) option time; (2) "must buy" practices; (3) program tie-ins. The first two are already under attack in proceedings before the FCC.

The action now on the part of Judge Victor R. Hansen, assistant attorney general, in carrying the views of Attorney General William Rogers to the FCC could conceivably hustle that agency into a decision to curb both option time and "must buy" policies.

If that happens, the effects on advertising and on television programming could be drastic.

Ever since last year's report of the FCC study committee headed by Roscoe L. Barrow, dean of Cincinnati University Law School, the networks have stated flatly that removal of option time would finish them.

Whether the networks could exist without option time on their affiliates is a burning question. Without clearances, can they hope to program the

kind of shows that have attracted mass audiences to tv? And if they could survive, would they be reduced to little more than cripples?

There are many admen who feel that the major issue is not whether nets survive or die.

The real question, they feel, is not so much who gets hurt as who gets helped. And the answer from the admen survey by SPONSOR, ironically is *no one*.

Regardless of what happens to network television, the Goliaths of advertising should not suffer unduly. The P&G's and General Mills support their products with all media. They have the money to buy the circulation they need no matter where they invest it. That they would give more support to spot tv if the nets failed, for example, cannot be construed as a foregone conclusion. But the small advertiser with a limited budget which he plans to put into one basket—television—stands to get hurt if tv networks pass out of the picture.

From a standpoint of timing, this move by the Justice Department is, if nothing else, ill-timed. The recession has induced the paring of ad budgets

which in turn has left many open slot in this year's television schedules. Now, more than ever, net affiliate would be happy to see firm network sales coming in. In the opinion of many admen, Washington appears unconcerned with the sales situation. On one side, the net affiliates hear a "Buy now!" from the White House; on the other, they see the FCC and Justice Department taking action which, in effect, discourages it.

Perhaps the most contradictory aspect of the entire affair is, according to the networks, the high-handed treatment they are getting from the Antitrust Division. At no time has the arm of the Justice Department or anyone deigned to attend the FCC hearings on the net practices.

"What's more," says Richard Salas, vice president of corporate government and legal services division of CBS, "the Justice Department has refused to talk to the networks on the grounds that they are the legal counsel for the FCC. It has not stopped them, however, from talking to our critics." The Justice Department can coerce the FCC into moving, then the latter can hardly be an independent agency. ▀



Matthew (Joe) Culligan, vice president in charge of NBC Radio, put the network on its feet after selling tv side of NBC for four years

Ask Culligan: Is NBC back on top?

- He thinks NBC may be first in dollar volume now and has no doubt about its standing in the future
- NBC Radio's chief says an ad medium is bought, not sold, but the ad world respects his showmanship

By Alfred J. Jaffe

This week, vice president in charge of NBC Radio Matthew (Joe) Culligan stirred up the old network controversy of "who's on first."

In an exclusive SPONSOR interview, Culligan said that NBC may well have returned to its No. 1 spot among the radio webs.

Culligan's statement reflects the live-bounce which has characterized NBC in the year and a half since the radio networks began their big comeback. More than that, it reflects the Culligan style of showmanship and salesmanship.

Joe Culligan has been called the

hottest salesman in the radio business. This would be hard to prove, of course, but one signpost of success in network radio these days is clearances and NBC has been promising that *Monitor* will be added to the 85% clearance guarantee now covering most weekday daytime periods. It is also pertinent that the network's rates are 25% higher than two years ago.

Culligan pooh-poohs the hot salesman characterization with a modest disclaimer that an advertising medium is bought not sold. While it is certainly true that the renaissance of network radio can be explained by more than the blandishments of drummers, the

fact remains that when Culligan leaves an agency office, an air of respect remains.

Like any good salesman, Culligan can be carried away, and more than a little blue sky has been heard to come from his direction. This was particularly true when he was pulled out of NBC TV in August of 1956 and put to work in what many of National's people were then calling Siberia.

With NBC Radio over the hump, Culligan's supreme confidence in himself is flowering. In describing him, admen frequently use the words "vitality" and "showmanship." He might be called smooth rather than sleek, sincere rather than unctuous. When talking off the record, he has a salty tongue. He's clearly "one of the boys."

As many reps will attest, Culligan is a fighter. He has crossed words with them on a number of occasions regarding the network vs. spot issue. Culligan recalled recently the days shortly after he came over to NBC Radio and

when the tide was still running against the networks.

"Harry Bannister and I were on the road trying to sell our new concepts to the stations. We saw the affiliates in groups in Dallas, Chicago, Atlanta and San Francisco. It was a critical period and we had to get those clearances. We sold the stations but a couple of reps really gave us some trouble in trying to block us."

Culligan is not bitter, although he can probably afford to be expansive these days, having hurdled a number of barriers that looked pretty high in 1956. Actually, Culligan's quarrels have been limited to just a few of the reps. For the others his feelings range from neutral to friendly. "I don't really care what the reps think of me," he said. "The important thing is what the stations think, and the record shows most of them have been supporting us right down the line."

If any of the reps are listening, he's got some advice for them: "Reps should spend less of their time attacking network radio and more of their time selling spot radio. The trouble with some of them is that, when they meet their sales quotas, they're geniuses and when they don't, they blame the networks. Reps owe a lot to network radio. When you examine who made the major contributions to radio, it's easy to see that it was the stations and the networks."

Although Culligan gets his licks in while talking about the independent

radio station, he made clear his criticism was aimed at the rock 'n' roll stations. "There are plenty of indies doing a good job with standards. But the rock 'n' roll outlet will end up with a big teen-age audience."

As for the network affiliate, Culligan is certain about its future, especially if it's an NBC affiliate. But he is not so sanguine about the future of all the networks. He sees one dominating network, one network a strong second and a third with its head just above water. And that's it.

Culligan thinks NBC may be in first place now in dollar volume. While CBS rates are higher, Culligan says that "NBC's bulge in time sold could give us an edge."

In reaching this peak, if it exists, Culligan has been operating with the same sales flair he showed in peddling television. He finds it hard to put in words what makes him a good salesman but, among the general qualifications, he lists (1) knowing the business that's being sold and (2) believing in what is being sold.

Since (1) Culligan didn't know much about radio when he started selling it and since (2) he switched (while at NBC) from a medium that is partly competitive with radio the question could be (and was) raised how he squares these facts.

So far as Culligan is concerned, he was starting with essentially a new medium when he came over to net-

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"The trouble with some of the reps is that when they meet their sales quotas they're geniuses and when they don't they blame the networks. Reps owe a lot to network radio."

What buy

► Behind the scenes of radio is a continuous game of questions and answers

► Timebuyers ask because they have to know; reps must know right answers

By Bill Miksch

No indulgent father ever goes to more pains to answer questions posed by his inquisitive child than does the station rep researcher when confronted by a puzzler from the timebuyer. This continuing game of questions-and answers has been a major factor in lifting spot radio business to the point where it now nudges the \$200 million mark in annual business.

Because in digging for answers to timebuyers' questions, rep firm research-promotion men have uncovered the strength of spot radio.

SPONSOR checked with several station reps to find out what type of questions are most asked by agency media people. The accompanying chart lists 10 of these questions. None of them are asked out of idle curiosity; they are the same questions that the timebuyer themselves will be asked by their advertising clients. Behind each question lies a lot of thought; behind each answer, a lot of research.

Take, for example, the question "What is the 'sound' of this station? This is a fairly new question in radio advertising. But it is beginning to come up with surprising frequency. It shows a growing awareness among ad men that stations do have different "sounds," and that these sounds may sometimes overshadow numbers.

It is a tricky question, too, since the sound of a station comes within the realm of show business, an area which media personnel have heretofore sidestepped. Their new interest in it, demonstrated by this question, may be beneficial to radio. For what the timebuyer really means is, "This station seems to have the numbers, but does it have the 'sound' with which my account wants to be identified with?"

sellers about spot radio

10 QUESTIONS OFTEN ASKED BY BUYERS

1. How much is our competition investing in spot radio?
2. Our budget is X dollars; what can we buy for it?
3. When do factory shifts change and what are the store or business hours in this particular market?
4. Exactly what can you do for us in the way of merchandising?
5. What is the audience composition of this station by age group and by socio-economic levels?
6. What station in this market has the greatest "believability"?
7. What kind of "sound" does this station have, and is it the sound our product wants to identify with?
8. Do your stations furnish rating service information? Which services?
9. What is the top farm (or news or music) station in this market?
10. What supporting coverage data can you submit in evidence other than NCS? Maps, newspaper logs?

The rep salesman answers this question by describing the station's sound as well as by playing tapes for the buyer to hear for himself.

The question of sound stems, in a sense, from another frequently asked question: "What is the audience composition on your station?" So important has this information become that The Pulse, Inc., for example, has now begun to do special work on the subject. To such sources the station rep's research-promotion staff may turn for an answer, augmenting it with data from the station itself. The most wanted information regarding audience composition is by age group and by socio-economic level. The more specific the data that the rep's research turns up, the bigger the help to the advertiser. The same teen-age audience, for example, that one ad account may shy from because of the nature of the product can be the same audience that will decide another advertiser to buy the station.

Among the most often asked questions is, "What's our competition doing in spot radio? How much are they investing?" There is no greater argument for the regular publication of spot radio dollar volume by brand

names than the frequency with which advertisers pose this question. Many admen and reps feel this is not a question that should have to be put to individual rep salesmen; that it should be common knowledge.

Advertisers are also interested in knowing not only how their competitors are doing in a market but how they themselves are doing as well. Thus they will sometimes ask a station rep salesman this question. Since this is knowledge that hardly can be expected to be at the salesman's finger-tips, he passes it on to the research department who, in turn, may contact the station. There, at the local level, a station man may run a check on supermarkets or drug chains to see how much shelf space is being given the advertiser's product in comparison to rival products. He also may size up the local situation regarding in-store or window displays and distribution. When the information comes back to the advertiser, he has a better idea of what must be done to improve his position in the market.

This often leads to still another question, "Well, what can you do for us in merchandising?" Since different stations have different policies on this,

the rep must know what each of the outlets they represent offers in the way of merchandising.

Rep researchers are constantly kept on their toes answering another question that is becoming more and more common, "At what times do factory shifts change and what are the store hours in the market?" This information has become very important to the agency timebuyer who is hitting for traffic time slots. In a market where the majority of factories begin their day shift at 7 a.m., a commercial aimed at the auto audience will miss badly if it's scheduled between 7 and 8 a.m. The same is true of closing hours in the afternoon when the audience desired is the homeward bound traffic.

Naturally, there is a constant stream of questions on area research as opposed to metro research, on the "believability" of this or that station, on coverage, on ratings, on personalities and show types. Once in awhile the timebuyer is so confused by conflicting claims that he is forced to ask still another question—"Look, what's really going on in the market?"

One of the rep services that takes up a large portion of their researchers' time is the preparation of spot proposals. These are in answer to a prospective client's request, "I've got X dollars to spend, so how can I best use it in spot radio?" He wants to know how much exposure he can get for his money, why radio is a better bet than other media, what markets he should hit and for how long. The spot proposal sees the rep researcher come into full creative bloom. What he sends back to the client via the rep salesman is a document that is as convincing and all-encompassing as an attorney's brief.

The entire presentation, and it may run to more than 20 pages, is slanted at the prospective client exclusively. It includes heavy marketing research on the product, on the products of competitors, on customers and potential customers, when those customers can best be reached by radio and why radio is the best way to reach them. It lays bare facts and figures from many sources, goes into commercial copy recommendations, distribution sugges-

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Bu-Tay ad mgr. Hassel Smith receives plaque from W. W. Oughtred, distributor. At outside are (l.) W. Taylor, and (r) R. Buchanan, partners.

How Bu-Tay recaptured its sales

- Introduced during soap-short World War II, this company's water softener found an unlimited market
- Postwar brought a serious sales slump. A new ad strategy, based on radio, has quickly changed all that

It's an undisputed fact that radio can perform several advertising functions—introducing a new product or service, or reminding buyers of existing products or services—and do them all well.

But, is radio the right medium to introduce a new product that requires heavy merchandising in order to get life-giving shelf space?

"Absolutely. Radio works harder at merchandising than any other advertising medium," says Hassel Smith, general manager and advertising manager of Bu-Tay Products, Los Angeles, Calif.

"Through research, tests and sales

we have learned," Smith goes on to say, "that the radio advertising dollar goes further and does the most effective job."

Smith's evaluation of radio, and the high regard in which he holds it, are borne out by his ad budget breakdown: radio accounts for 85%, tv gets 7% with the remaining 8% devoted to newspapers.

More than building new sales, radio is the spearhead of a comeback for Bu-Tay's original product—Rain Drops.

Bu-Tay was formed in 1940 by partners Roy Buchanan and William Taylor, (from whence the name), to market Rain Drops. Main composition is

soda ash and mineral deposits dug up at Owens Lake, Calif.

The product had the benefit of luck timing at its introduction. Being a water softener, the product supplements laundry soaps, and, since makes them more effective, cuts down on the amount of soap needed. It can even serve as a washing product itself.

Rain Drops became indispensable during the wartime soap shortage as national distribution followed almost effortlessly. In fact, the company found itself unable to keep up with orders.

With the end of the war, though came not only the ready availability of soaps, but the introduction of detergents which "do everything." Bu-Tay sales promptly reflected the turnaround situation and began to plummet, reaching their lowest point in 1949.

That year the Bu-Tay account was taken over by Dan B. Miner agency, Los Angeles (now Honig, Cooper & Miner). Hassel Smith was then an account executive at Miner, and, at t-

time handling the Bu-Tay account.

Bu-Tay's basic chemicals were laid down by nature in California lake beds a million years ago. Its advertising chemistry was laid down by Smith in 1949.

He selected 15 markets, then put the entire budget into radio, primarily spot, to cover these. "One station, one medium, and sometimes one personality, enabled us to spend what we could afford and still obtain the needed impact," Smith explains. "That constituted our base. We figured when sales went up again, we would consider additional coverage."

The advertising philosophy that Smith formulated in 1949 has proved not only effective, but durable. It has changed little. Nine years ago he believed it wise to buy participations wherever possible. "We felt the influence of established personalities was the best way to sell a shopping list item that a woman doesn't necessarily have to keep around the house," he says.

The same policy holds today; further Smith sees no trend that would influence him to replace the personal sell with "cold" announcements.

Smith set up other philosophy basics when he structured the ad program in 1949. One such was in the area of themes. Rain Drops has three benefits: water softening, bleaching, and ability to act alone as a washing powder. Prior to Smith, these had been isolated and the only was used as the main point of each commercial.

Smith consolidated the three points into one story, and concentrated all three into each piece of copy for total emphasis.

To achieve maximum penetration and impact from each commercial, Smith, and HC&M, Bu-Tay's agency, tailor each commercial to fit the conditions of particular localities, by designing copy for each market according to the condition of the water in the area.

For example, hard water communities find water softeners almost a necessity, while soft water communities have the reverse problem of too much suds and scum. Rain Drops takes care of both problems.

"But to handle this commercially," Smith points out, "requires a flexibility that only radio can provide at a reasonable cost. By utilizing individual stations, even in closely-located markets where water softness or hardness varies, a designed commercial can

be, and is, prepared to hit the appropriate condition of that market.

"The timeliness of this situation," he continues, "is shown in the growth of suburban areas which, though they surround a city with soft water, are odds-on to have hard water themselves. This kind of thing makes spot coverage vital to Rain Drops," he adds.

To keep commercials in tune with local conditions the company and agency have 15 "sets" of air media copy, with four to eight spots in each set. Jean Scribner, HC&M copywriter on the account, keeps an elaborate chart listing radio stations and the corresponding conditions of the water supply in their locality (soft, medium, very hard, hard and soft . . . all conceivable combinations.) This information is then used to supply the correct set of commercials to each station.

Smith's advertising strategy began to show results soon after—so much so that he left the agency to join the company in 1954. In 1956, based on Rain Drops sales comeback, he led the company's introduction of two new products.

The first, Diaper Sweet, is, as the name suggests, a product for washing diapers. It was introduced by direct mail, and is still sold primarily by direct mail pieces sent out monthly to new mothers. The feeling is that "you pay too much for this limited-circulation market in any other medium."

Later in 1956, Bu-Tay brought out George Super Cleaner, a cleaning product made especially for linoleum, rubber, asphalt and plastic tile. The introduction, into seven markets, was made via newspapers for three months, "because the ads visualized this new product, as well as the rest of the Bu-Tay family. Brokers wanted this visualization, because it gave them something to take to dealers."

After the three-month period, the schedule then shifted to radio. Buys were for spots, chain-breaks and minutes, with participations wherever possible. Except for chain breaks, the spots featured "George" on a 70% basis, with 30% devoted to Rain Drops to build on the acceptance of the familiar product. After the introductory period (when sales reached a predetermined level), the ratio was reversed, with emphasis on "Rain Drops" becoming predominant.

The commercials for Rain Drops are carefully conceived and built. Besides touching on the three product bene-

fits, and being specifically slanted to water conditions in each market, they are designed to carry a hitch-hike. Normally this is for "George," but, occasionally, Bu-Tay will give Diaper-Sweet a boost by tagging it on the "RD" commercial.

Bu-Tay, and Smith, have never lost sight of the fact that they face a dual sales job; they not only have to sell the consumer, but the retailer as well.

Why was radio selected to carry the whole load? "Radio stations work at the point-of-purchase," says Smith. Perhaps the most valuable commodity to the retailer is store shelf space.

"By 'radio-merchandising' a product, the consumer is reached via audio; and, if not, at the point-of-purchase level. This eliminates the necessity of 'back-up' advertising in any other medium," he says.

Smith admits that retailers frequently had to be sold on the ability of radio. "We showed retailers," he recalls, "that a radio schedule gives the product frequency impact, as well as coverage, and that we can pyramid that frequency for them on a Thursday or Friday, as no other medium can do, for our kind of budget."

"Then, as radio proved our contention by moving the product," he adds, "retailers began to see what we meant and gave us better shelf positions and more facings (the trade term for shelf display space.)"

To provide return aid for the retailer, Smith makes it a point to include local store references wherever possible. In the larger markets, the spots feature supermarkets on a rotating basis.

As noted before, radio accounts for 85% of Bu-Tay's advertising budget. Another 7% goes into tv. This allocation goes into seven markets. As is the case with radio, participations are used wherever possible, with personalities doing the commercials.

From its low point in 1949, Bu-Tay has made a remarkable recovery. "Rain Drops" now has distribution in 35 states, with sales up a healthy 60% over the low.

Smith holds that three factors have contributed to Bu-Tay's current rosy sales complexion. "Working closely with brokers and tailoring commercials for each market, are two.

"And if your product calls for fast movement, with a good retail profit, and strong merchandising support, you just can't beat radio," he adds.

What makes an advertiser buy radio?

- Radio advertisers don't buy time—they buy listeners. Thus the key to sales success is smart programming
- In this exclusive SPONSOR article, a radio station management consultant reveals some programming secrets

By Richard P. Doherty

Today, more than ever before, radio broadcasters need to take a long, objective look at their product (i.e., programming) in relation to the audience being served.

Sponsors don't buy time, they buy listeners. The burning question is "How does a station get a full competitive share of its market's listeners?"

In market after market, some smart operator turns to formula programming of the top 40's, top 50's, etc. However good or bad the individual formula, the station adheres religiously to the "top records of the week." For the past two or three years, this has meant serving out big chunks of rock and roll because these tunes dominated the weekly hit parade.

So startling were the audience results of these hit tune stations, that their competitors became panicky. "Fight fire with fire" seemed the only

way to meet the challenge. In a matter of months, virtually every station—in given markets—became a juke box grinding out, and regrinding out, the top hits of the day. Network affiliations seemed to become a burden.

What is often overlooked is the fact that Storz, Plough, Bartell, Kamin, Tele Broadcasters, and similar groups make a tremendous impact in markets not just because they broadcast "formula hit parade and news" programs but because they are highly skillful station operators. Unfortunately many naive broadcasters adopt the program technique of these groups without the management, promotional and sales skill which backs it up.

Broadcasting never was, and never will be, an automatic process of attracting listeners and sponsor dollars.

I'm not taking issue with pop tune stations or even the formula stations. For many years, the WNEW's,

WIND's, WHDH's, etc., have been among the best programmed stations in the nation and they have been devotees of pop tunes and music. They have been industry leaders in modernized radio.

Neither is this article a preachmer for network radio. The candid fact is that, for more than a decade, many successful radio stations have been independents.

The whole focal attention of the article is wrapped up in the question being asked by virtually all broadcasters, "Is an 'independent top hit parade station' the one basic mode of broadcasting which assures a solid competitive position?"

The obvious answer is "No."

The formula for successful broadcasting is "better management."

A radio station acquires listeners only from its programs. Smart and alert management is always busy figuring out the best program arrangement to assure that the station will have a hold competitively significant share of the market's audience.

In some instances, the independent top hit parade station will run well ahead of the pack because that station's management has skill and know-how to serve the listener best.

In other instances, a whole flock of stations will merely divide up the total audience because they (the stations) are all doing the same thing and with about equal skill—good or bad. In such markets, the 1, 2, 3, 4, etc., ratings shift from rating period to rating period because of the neck and race among virtually identical programming services.

In still other markets, the solid and substantial and often No. 1 station is the network affiliate which skillfully blends network programs with top quality segments of local programs.

The American radio audience is big and massive. No single fashion will ever suit this entire audience. It is axiomatic that each station can thrive only when it serves a chosen segment of this audience and does a better program job than its competitors for this audience market.

Hence, if a station decides to cater



Richard P. Doherty (left) has worked with many broadcasters—from those who rock 'em and roll 'em to those who still lean heavily on the radio format of the 1940's. Doherty is convinced that a substantial percentage of station operators are confused and even frustrated by the upsurge of "formula 40" stations.

Doherty is president of TV-Radio Management Corp., Washington, D.C. He has been in the radio/tv management advisory field since 1954; prior to that he was v.p. of the National Association of Broadcasters, specializing in broadcast labor relations, manpower and operating cost.

he "hit-parade-top-tune" arena, it better be sure that it can "out-hit parade" and "out-top tune" the fellows who have this professional know-how. Just buying a juke box won't do the trick.

Baltimore's WCBM is an excellent example. Baltimore, to start with, is a major radio market with tremendous competition among well-managed and well-programmed stations. Radio in Baltimore is big league all the way.

In December 1956, WCBM became the CBS radio affiliate for Baltimore after the network was dropped by its long time former affiliate which promptly went on a "top 40" formula. The CBS program segments actually raised WCBM's audience position and laid the basis for higher over-all program ratings.

The WCBM format is based upon segmented programming which incorporates periods of network production with 2-3 hour segments of well arranged local programs.

A few years back, these results would have no trade news value. But, today, the radio industry is burning with hot arguments about juke box programming and the lost cause of network radio.

WCBM's decision to take on a network affiliation was based on the theory that the network—in this case CBS—could add positive audience segments and contribute certain news, news commentaries and entertainment programs beyond the production scope of the station.

The record of the past year emphasizes that WCBM used its CBS programs to move up into a top competitive position in Baltimore radio. When isn't in No. 1 position, the station holds a strong competitive position in its 10 station market. In such a highly-competitive market, such as Baltimore, no single station is ever likely to retain a dominant No. 1 position from sign-on to sign-off.

What are the WCBM program ingredients? First, the station establishes strong audience momentum during the all important "early morning period." A consistent sound format of music and crisp news produces a top 6% audience share from 7 a.m.-11 a.m.; at 10 a.m. "Dialing for Dollars" has up a 49.5% share.

Second, the station expects its network segments to sustain listenership and they do. Example: Godfrey for 9 minutes holds a 98% adult audience at 34% of set tune-in; CBS Soaps

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'INDIES' ATTRACT BIG ADULT AUDIENCES

Nothing annoys reps more than the charge that the music-and-news radio stations have little attraction for adult audiences.

To prove that they do attract adults, Adam Young, Inc., has released a 10-market study comparing the audience composition of independents (which the firm calls 'modern' radio stations) and network stations (which the firm calls 'old-line' network affiliates).

The study makes three points:

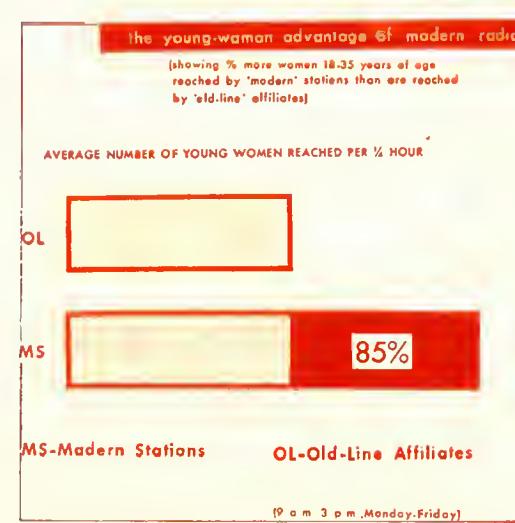
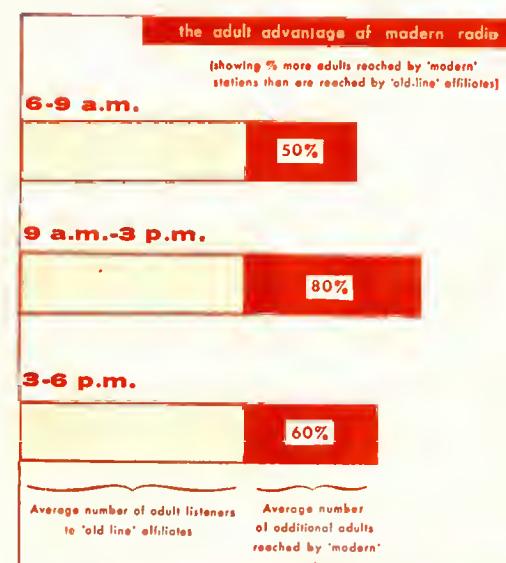
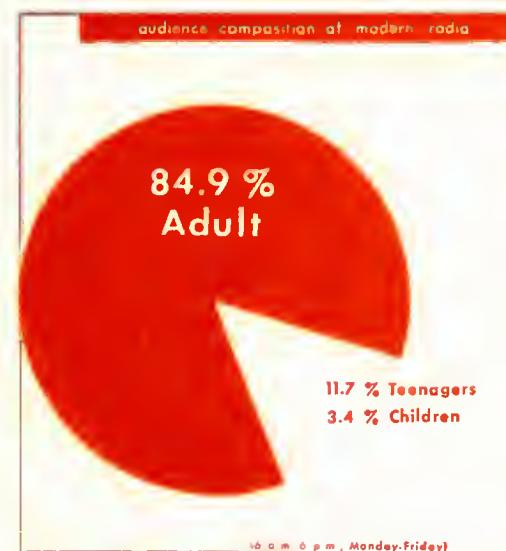
- 1) "The audience of 'modern' radio stations is predominantly adult."
- 2) "'Modern' radio stations reach more adults than 'old-line' network affiliates."
- 3) "'Modern' radio stations reach more of the impressionable younger women than do 'old-line' network affiliates."

The conclusions are based upon a special tabulation of Pulse data from metro county surveys taken between October 1957 and February 1958. The 10 markets studied were New York, Chicago, Los Angeles, Minneapolis, Cincinnati, Milwaukee, New Orleans, Atlanta, Seattle and Miami. They were selected from the top 25 markets on the basis of (1) providing a cross-section of the U.S., (2) importance to national radio advertisers and (3) being markets where there is at least one "modern" station competing with at least one established network outlet.

Except for one market, the independents were the leading music-and-news station in the area. The standing of the network stations was not given, but they were reportedly all NBC affiliates, with the exception of Seattle, where an ABN affiliate (described as "compatible" rather than "old-line") was used.

Data on the ABN station, the report said, "is offered to show the similarity of audience between a 'modern' station and a compatibly-programmed network station."

The study covers the daytime hours only during the week and compares the audience composition on the basis of number of listeners per quarter hour. The New York data was based on Pulse's regular audience composition report, a type of study Pulse has just begun (about a half dozen markets are now being measured) but which will be expanded.



Key charts from the Adam Young, Inc., study of 10 markets, pointing up audience composition of independent radio stations vs. network affiliates, are shown above. Top chart shows the average adult audience composition of the music-and-news stations only. Middle chart shows average percent of additional adults attracted to independents as compared with network affiliates. Bottom chart shows the average percent of additional young women listening to 'indies'

How S



Guests at recent promotion for *Gray Ghost* film series in Pittsburgh, include two students who won prizes in city essay contest. Show's sponsor, a bank, reports "most satisfactory" results.

TV SHOW PROMOTION—BANK STYLE

With a dramatic fanfare of muzzle-loaded muskets cracking, a steadily-booming six-pound cannon, and a Spanish War Veterans' band tooting Civil War music, residents of Pittsburgh were introduced last 18 January to *The Gray Ghost*, a filmed series about the Civil War.

Two weeks ago the series ended, again marked by a live pageant, this time a shooting exhibition between firearms used in the Civil War, and contemporary rifles.

During the four months from January through May the series, with its attendant promotions, resulted in considerable publicity and public relations value for the show's sponsor—Pittsburgh's Fidelity Trust Company.

Heavily restricted by laws and customs, banks usually are hard-pressed to find lively promotions that do not conflict with a conservative public image. In this case it worked out fine. The promotions were conceived to build interest in the film show; viewers of the *Gray Ghost* series received the bank's commercial message.

The kickoff live promotion in January, was held at Point Park, at the tip of the city's Golden Triangle. In a re-created "battle" a small Confederate force came upon a Union camp, engaged in a 10-minute skirmish and was routed. In this, and the subsequent promotion, all details were authentic, including uniforms and guns.

The wind-up spectacle, in May, again featured the troops, engaged in a shooting exhibition. Guests included 10 youngsters who, in the intervening months, wrote prize-winning essays in a city-wide contest on "How I would have defended Pittsburgh in 1863."

The promotion was the result of a request by John A. Byerly, the bank's president and his ad manager Rosemary Mazon, to Ketchum, McLeod and Grove account executives Robert Casey and William Morrissey for a promotion that was (1) unusual, yet (2) in keeping with conservative banking, for the series on WIIC, Pittsburgh.

This group, together with Robert Mortensen, WIIC general manager and Caley Augustine, promotion manager, recalled Pittsburgh's fear of invasion by Confederate troops during the Civil War, decided on the dramatizations.

Considerable merchandising accompanied the promotion. Besides the city-school essay contest, a model distributed Confederate money, while a horse and rider in the city and a sound truck in the suburbs carried reminders. Films of both promotions were carried as features by the station.

"The considerable imagination shown by the agency and station people who helped us with this promotion," says Frank Knisley, the bank's assistant vice president, "helped make it a public relations effort with most satisfactory results."

Cows in 72 dairy farm markets will graze more contentedly this summer untroubled by the annoyance of flies. Being happier, they will give more milk, and thus return a nice profit to the husbandmen.

Thanks for this improvement on nature will go to spot radio—and to Tabutrex, a new ingredient added to livestock spray and made by Glenn Chemical Co., Chicago.

To tell farmers about this product the company launched a \$185,000 campaign last month to run through September—the four months when flies are at their worst.

Glenn Chemical, and its agency Mohr and Eicoff, Inc., also Chicago selected spot radio as the medium for the introductory campaign. The buy is for five-minute taped education programs telling the Tabutrex story in early morning time periods.

In introducing Tabutrex, the company has a dual problem; first it has to educate dairy farmers to the effectiveness of commercial sprays containing the additive. Second, because it is not used alone, but added only to regular livestock sprays, the company has to promote the brand names of the products that do carry the ingredient. There are over 100 such brands now being distributed in farm areas.

Both the company and agency wanted the versatility of spot radio to enable them to mount a selective campaign. Use of the medium permits advertising Tabutrex in regions where there is dairy farming, ignore those where there is none. Additionally allows plugging the various brands and product names as they vary from area to area.

"The philosophy of market-by-market use of spot radio," explains Joseph Abrams, Glenn Chemical's president, "can be compared to bombing missions during World War II. We know what our targets—in this case markets—are, and we have high hopes that every market we approach through radio will be a direct hit."

Along with the five-minute educational spots, Glenn is using supplementary one-minute spots with a tie-in for the various brands using the ingredient.

The spot buy is scheduled initially

Radio keeps the cows contented

- A new company, with a new product, dictated an introductory educational campaign for Glenn Chemical
- Similarly, need to select specific markets, plus tie-in with local tags, made spot radio the obvious choice

or eight weeks. This is, however, just the beginning of the company's intensively planned use of radio; it expects to increase its use of the medium during the summer months to expand the use of its market.

The bulk of the company's current budget is going into radio. While there is some supplemental use of newspapers in farm areas, SPONSOR estimates that this accounts for no more than 5% of the total.

Though the current campaign is new, Glenn Chemical company is a little more than a year old. But the product, Tabutrex, is a development of an intensive scientific research program that began seven years ago. The search was headed by leading entomological experts, including Dr. W. N. Bruce of the University of Illinois. Last year, during the four-month-long fly season, the product was field-tested by the scientists on actual dairy herds. The results were made known last February at a meeting of more than 80 of the country's foremost authorities on livestock pest control.

The significant finding was that in most livestock sprays, flies are not killed until after they have bitten the animals. Adding Tabutrex to the insect killers, however, discourages the flies from lighting or biting.

A cow protected from biting and non-biting flies will produce an average of 15% more butterfat over a six-month summer season, the group said. Computed on the basis of national average price paid to farmers for milk over five years, this added production amounts to a net increase in income of \$50.80 per year for each cow, the report said.

To get across this educational message, Glenn figured it needed the five-minute taped spots. These tapes have been provided to 129 leading farm directors in the 72 spot markets covered

by the company. They tell the Tabutrex story through interviews with noted agricultural authorities explaining the ingredient's advantages, and testimonials by dairy farmers who have realized the profits it can produce.

To tie-in the educational tapes with local conditions, the company is providing live tags for the farm directors' use. But instead of prepared copy on Tabutrex, they are sent information sheets. They are told to study these, familiarizing themselves with the product's benefits, then throw the sheets away and deliver the material in their own words, using terms common in their communities and slanted toward local problems and needs. In addition the agency suggests that the farm director arrange for interviews and testimonials with prominent dairymen.

Looking for maximum promotional mileage from the spots the agency

further suggests that each station carrying the Tabutrex schedule send out a mailing to all types of stores carrying cattle sprays.

This mailing would announce the Tabutrex schedule, listing the times it is carried, and identifying the sprays that contain the additive in the local area.

There is a substantial untapped market for the product. The company says that about 14,000,000 gallons of livestock spray are used annually, and estimates that the use of Tabutrex will increase this amount by 25 to 50% in years to come. At that rate the estimated sale of the additive (based on one ounce of Tabutrex to one gallon of formulator), is 75,000 pounds for the first year.

This campaign, and others to follow, is being backed by a public relations program through the agency. This will consist of coordinating new data in the field of agricultural insect control, as well as participating actively with county agents, Future Farmers of America and demonstrations at state and county fairs this summer.

"In this tight economic period, when advertisers must get top results from their ad budgets," Abrams says, "spot radio lets us pin-point the message where it can do us the most good." 



Discussing findings of research program, which shows advantages of adding company's "Tabutrex" to sprays, are (l.) Joseph Abrams, president, Glenn Chemical Co., and Dr. W. N. Bruce

DON'T REDESIGN YOUR PACKAGE FOR COLOR TV

Three reasons why . . .

- 1) In general, an effective shelf design makes an equally effective package design for color tv
- 2) On the shelf, a package competes for the human eye in a completely different manner than it does via a color tv screen
- 3) If the package has strong shelf impact but isn't exactly right for color tv, it can be hand-colored for the proper effect



Hoffman bottle design by Grey Advertising is offered as an example of package design with strong shelf impact, still suitable for color

Color tv: no problem for packaging

- Color television won't mean that advertisers must redesign their packages, says Grey's Howard Bergman
- Actually, if it sells on the shelf, it will also sell on color television—perhaps with hand color-correction

If you are one of many advertisers wondering what color television is going to require in redesigned packaging, forget it. If your package already stands out on the supermarket shelf, chances are it will do the same on a color tv screen.

This cheerful word comes from Howard Bergman, v.p. and sales promotion director of Grey Advertising. Last week, in an exclusive SPONSOR interview, Bergman charged that "alarmists" have misled many potential packaged goods advertisers into thinking that color tv will bring major problems in presentation or cost. Said Bergman: "It's just not true."

"Experiments in our television department," explained Bergman, "show that most frequently an effective shelf design makes an equally effective color tv package design." Bergman offered as an example one Grey client whose package has a red tone which comes over a color tv screen as perfectly as it does on a store shelf under artificial illumination.

There may be cases, said Bergman, where a package color scheme may have wonderful selling impact in the retail store, but may not create the same

impact on the color screen. The reason: "The human eye, examining a package under the lighting conditions that typify a modern retail store, will 'see' the color and package design one way—while the studio color camera will receive color impressions in yet another way. This, in turn, can present other color diffusion in transmitting the image to the viewer's color screen, and hence to the eye."

If this is the case with your package, Bergman adds, it doesn't necessarily mean you have to re-design the package. "A quick and inexpensive hand-colored correction on the package can make everything hunky-dory." Bergman sums up his point this way: "Design your package for store-shelf impact, and leave the rest up to the color tv experts; and if studio color correction is needed, practically all instances will lend themselves to simple hand-coloring of the package."

Bergman believes that color tv — coming on top of the self-service, self-selection revolution — will make the package an even more important member of the marketing tool kit. He also believes, however, that too few packages today are properly designed for

open display in modern retail stores.

This is not the package designer's fault, Bergman added. It results from "the innumerable production, merchandising, distribution, selling and advertising problems which tend to prevent package changes from keeping abreast of detail developments."

"The point I'm making," said Bergman, "is that if it's true that too many packages are right now suffering from the deficiency of 'silent selling' design, it would be decidedly harmful to compound the damage by concentrating new package design concepts on the presumed requirements of color television. That, with every due respect to color tv, would be a case of putting the tail to wag the dog!"

"What we hope—and what we anticipate—is that color tv will tend to encourage and even prod manufacturers to move faster in the redesign of their packages. There is little doubt that color tv will encourage the advertiser once again to show his package in his advertising. And that should make at least some manufacturers realize that their package had better be designed as to function as the hard-hitting salesman in the entire organization," Bergman continued.

Bergman is convinced that if and when color tv spurs manufacturers to feature their packages more emphatically in their advertising, it will reverse a trend that—in Grey's opinion—should definitely be reversed.

(Please turn to page 66)

Daytime tv viewing up, Nielsen shows

- Nielsen's annual March study, just released, shows daytime viewing up 26.6% in morning, 9.5% in afternoon
- Study also shows gross viewing up 10%, total weekly tv-home hours up 152 million from similar period last year

Daytime viewing is still showing healthy gains, according to a recent survey just published by Nielsen.

This finding is part of Nielsen's annual study on cumulative audiences and usage patterns for tv viewing, done the first of March, each year.

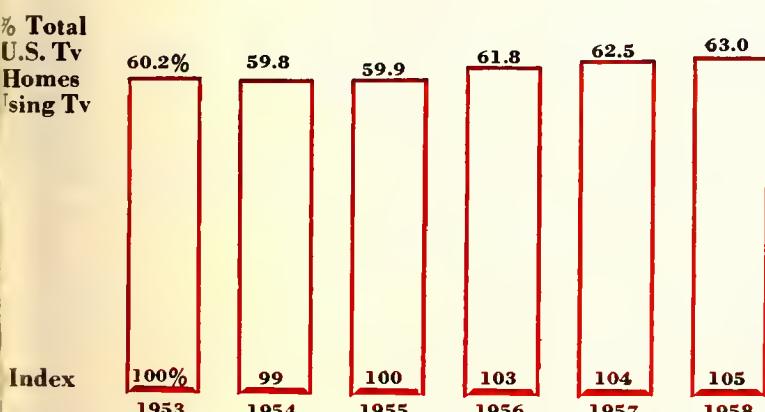
Weekday daytime viewing has seen a 26.6% gain over 1957 in U. S. tv homes using tv during the average minute in the 9:00 a.m.-12 noon period; a 9.5% gain in the 12 noon-3:00 p.m. period; and a 4% gain in the 3:00-6:00 p.m. time period. (See chart

below right for details on tv usage.)

Other highlights of the Nielsen study:

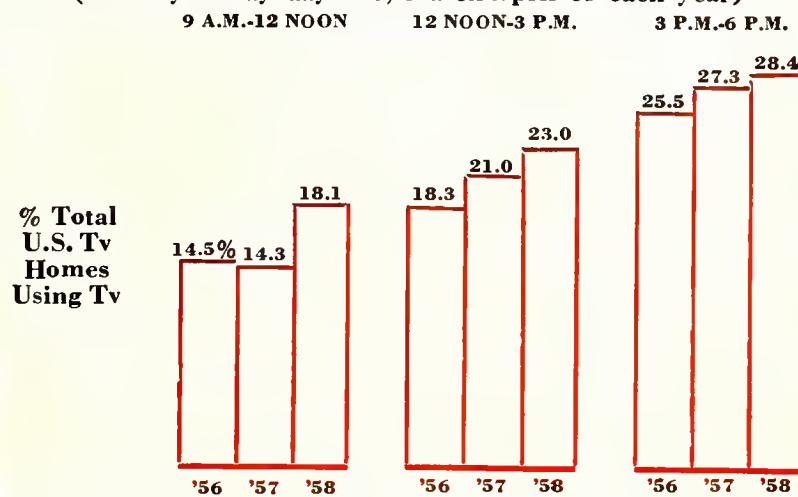
- Gross tv viewing is up 10% over 1957. Ninety-five percent of all U. S. tv homes, or 40,163 million different households use their tv sets during a typical week. The average home views 43 hours and 12 minutes for a total of 1.74 billion weekly home hours of tv usage.
- Nearly 22 million different homes watch tv from midnight-6:00 a.m. in a week, with the average home viewing a total of three hours each week.
- 61.4% of the total amount of time spent viewing tv is done at night.

HOMES USING TV DURING THE AVERAGE EVENING
(Based on Average Evening, 8:00-11:00 PM, March-April)



Source: A. C. Nielsen

HOMES USING TV DURING THE AVERAGE DAY
(Monday-Friday daytime, March-April of each year)



Source: A. C. Nielsen

I. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 7 June

Daytime

SPONSORED HOURS

%	Live	ABC†	CBS†	NBC
36.4		8.3		
90.8			30.8	
88.2				21.9

Excluding participation shows.

Nighttime

SPONSORED HOURS

%	Live	ABC†	CBS†	NBC
43.8		18.3		
42.9			26.0	
58.5				26.5

2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGE
Adorn Playhouse: Dr-F	\$500	Toni, North	Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; American Compton
Adventures at Scott Island: A-F	38,000	R. J. Reynolds, Esty	Father Knows Best: Sc-F	38,000	Scott Paper, JWT; Lever Bros
Adventures of McGraw: MyA-F	33,000	P&G, Benton & Bowles (L 6/24)	Tennessee Ernie Ford Show: V-L	38,000	Ford, JWT (L 6/26)
Air Power: D-F	45,000	Prudential, Reach McClinton	G.E. Theatre: Dr-F	47,000	Gen Elect, BBDO
Alcoa-Goodyear Theater: Dr-F	38,000	Alcoa, FSR; alt Goodyear, Y&R	Godfrey's Scouts: V-L	32,000	Lipton, Y&R; Toni, North
*Steve Allen Show: V-L	108,000	S. C. Johnson, Needham, Louis & Brorby; U. S. Time, Peck; Greyhound, Grey; Pharma-Craft, JWT	Gunsmoke: W-F	38,000	LGM, DFS; Sperry Rand (1 1/2 hr) Y&R
Armstrong Circle Theatre: Dr-L	43,000 (alt wks)	Armstrong Cork, BBDO	Have Gun, Will Travel: W-F	36,000	Whitehall, Bates; alt Lever, T
Bachelor Father: Sc-F	38,500 (alt wks)	Amer Tobacco, BBDO	Hitchcock Presents: My-F	36,000	Bristol-Myers, Y&R
Baseball Corner	3,000	General Mills	Robin Hood: A-F	29,000	Johnson & Johnson, Y&R; BBDO
Jack Benny: C-F	65,000 (alt wks)	Amer Tobacco, BBDO (L 6/22)	I Love Lucy: Sc-F	35,300	Gold Seal, Campbell-Mithun
*Big Record: Mu-L	50,000	Oldsmobile, Brother	Investigator	35,000	L&M, Mc-E; RCA & Whirlpool (6/3 S)
Bold Journey: A-F	8,500	Ralston Purina, GBB	I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
Pat Boone: V-L	45,000	Chevrolet, Campbell-Ewald (L 6/26)	Jefferson Drum: W-F	32,000	Lorillard, L&N; Chemstrand, BBDO
Jim Bowie: W-F	32,000	Amer Chicle, DFS	*Kraft Tv Theatre: Dr-L	53,000	Kraft, JWT
Broken Arrow: W-F	31,000	Miles, Wade; Ralston Purina, Gardner	Lassie: A-F	34,000	Campbell Soup, BBDO
The Brothers	15,000	Amer Tobacco, BBDO (6/29 S)	Leave It To Beaver: Sc-F	36,000	Remington Rand, Compton open
Buckskin	33,000	Ford, JWT (7/3 S)	*Life of Riley: Sc-F	30,500	Lever Bros, BBDO; alt wk of
Burns & Allen: Sc-F	40,000	Carnation, EW,R&R; Gen Mills, BBDO	Line-up: My-F	34,000	P&G, Y&R; Brown & Williamson Bates
The Californians: W-F	37,500	Singer Sewing, Y&R; Lipton, Y&R	M Squad: My-F	28,000	Amer Tobacco, SSC&B; alt week State, NL&B
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon	Make Me Laugh: C-L	17,500	Amer Tobacco, Gumbinner
Chevy Showroom		Chevrolet, Camp-Ewald (7/3 S)	Perry Mason: My-F	40,000 (1 1/2 hr.)	Libby-Owens-Ford, FG&GR; Peer, FC&B 1/2 hr open
Cheyenne: W-F	78,000	Gen Elect, Y&R, BBDO & Grey	Maverick: W-F	35,000 (1 1/2 hr.)	Kaiser Companies, Y&R
Circus Boy: A-F	34,000	Mars, Knox Reeves; alt Kellogg, Burnett	Max Factor Theatre	9,000	Max Factor, K&E
Dick Clark: V-L	14,500	Beech-Nut Lifesavers, Y&R	Meet the Press: I-L	7,500	Pan American Airways, JWT
*Rosemary Clooney: V-L	42,000	Lever Bros, JWT	Millionaire: Dr-F	34,000	Colgate, Bates
Climax: Dr-L	59,000	Chrysler (L 6/26)	Mr. Adams & Eve: Sc-F	41,000	R. J. Reynolds, Esty
Club Oasis: V-L	58,000	L&M, Mc-E	Patrice Munsel: MuV-L	55,000	Buick, Kudner; Frigidaire, Peer
*Perry Como: V-L	114,000	Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, K&E; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul (L 6/7)	Music Bingo: Q-L	18,000	Hazel Bishop, Spector; 5 oz. odorant Pads, Grey
Joseph Cotton Show	14,000	Amer Tobacco, BBDO; Toni, North (6/14 S)	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall
Country Music Jubilee: Mu-L	8,000 (1/2 hr.)	Williamson-Dickie, Evans & Assoc.; Carter Prod., Bates	Navy Log: Dr-F	38,500	U. S. Rubber; F. D. Richard
Bob Crosby Show	114,000	See Sponsors—Perry Como Show; (6/14 S)	No Warning: Dr-F	31,000	Royal McBee, Y&R; alt Peer, L&N
Bob Cummings Show: Sc-F	36,000	R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E	Original Amateur Hour: V-L	23,000	Pharmaceuticals, Parkson
December Bride: Sc-F	29,500	Gen Foods, B&B	Ozzie & Harriet: Sc-F	37,000	Kodak, JWT
Richard Diamond: A-F	35,000	Lorillard, L&N	Pantomime Quiz: Q-L	2,000	Associated Products, Grey
Disneyland: M-F	75,000	Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, Peer
Dotto: Q-L	28,000	Colgate (7/1 S)	People's Choice: Sc-F	34,000	Borden, Y&R; Amer Home Prod., Y&R
Dragnet: My-F	35,000	L&M, DFS; General Foods, B&B	Person To Person: I-L	34,000	Florists Delivery Assn., Peer; Time-Life, Y&R
Wyatt Earp: W-F	30,000	Gen Mills, DFS; P&G, Compton			

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

7 June-4 July. Program types are indicated as follows: (A) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western

Listing continues on page 14

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All station shares of TV and Radio Audiences

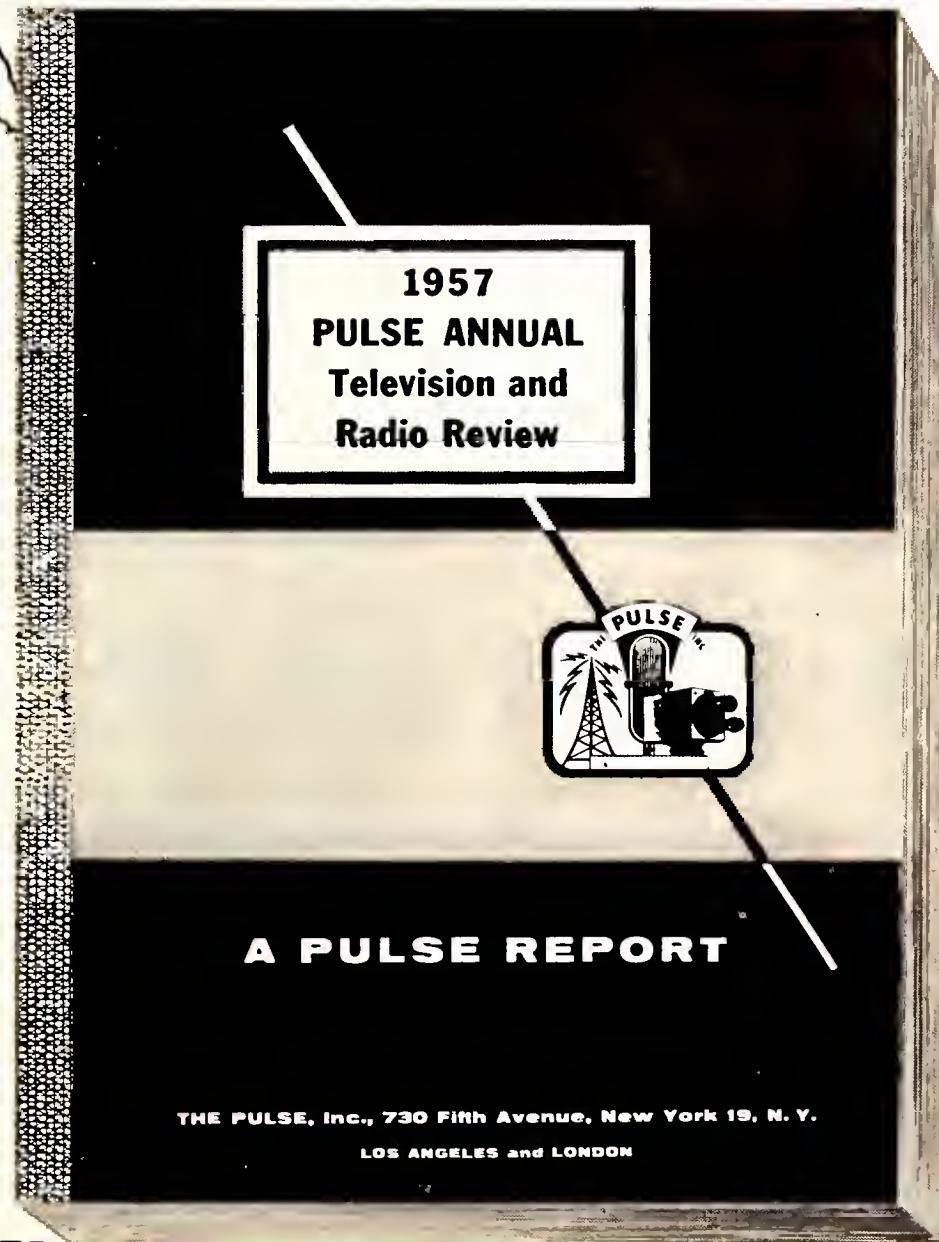
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3. NIGHTTIME

C O M P A

SUNDAY			MONDAY			TUESDAY		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
6:00								
6:15	The Last Word sust	Meet The Press Pan Amer Airways						
6:30								
6:45	Air Power Prudential	Outlook sust		D Edwards Brown & Wmson	News sust Bett & Howell (6/10 only)		No net service D Edwards Whitehall	News sust alt Carter
7:00								
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	Noah's Ark sust	Sports Focus sust John Daly News sust	No net service D Edwards Brown & Wmson (repeat feed)		Sports Focus sust John Daly News sust	No net service D Edwards Whitehall (repeat feed)
7:30								
7:45	Maverick Kaiser Companies (7:30-8:30)	Bachelor Father alt Jack Benny Am Tob (L 6/22) The Brothers (6/29 S)	No Warning Royal Typewriter P. Lorillard	Cowtown Rodeo sust (6/16 S)	Robin Hood Johnson & Jhan alt Wildroot	Price Is Right Speidel alt RCA (L 6/23) Maggis Baggis sust (6/30 S)	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg
8:00								
8:15	Maverick	Ed Sullivan (8-9) Mercury alt Kodak	Steve Allen (8-9) S. C. Johnson alt Greyhound U.S. Time Pharma-Craft	Cowtown Rodeo	Burns & Allen Carnation alt Gen Mills	Restless Gun War.-Lambert Bett & Hwll (6/23 only)	Sugarfoot (alt wks 7:30-8:30) Am Chicle, Coigate-Palmol.	Mr. Adams & Eve R. J. Reynolds
8:30								
8:45	Adventures at Scott Island Reynolds	Ed Sullivan	Shirley Temple Nat'l Dairy, Hill Bros., Breck (6/8; 8-8)	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Tonl	Wells Fargo Amer Tobacco alt Buick	Wyatt Earp Gen Mills alt P&G	Adorn Playhouse Toni
9:00								
9:15	Baseball Corner Gen. Mills	C. E. Theatre Gen Electric	Dinah Shore Chevy Show (9-10) Chevrolet	Stars of Jazz sust (6/9 S)	Danny Thomas Gen Foods	Twenty-One Pharmaceuticals	Broken Arrow Ralts-Purina alt Miles	To Tell The Truth Pharmaceuticals
9:30								
9:45	Open Hearing sust	Hitchcock Theatre Bristol-Myers	Chevy Show	Polka Go Round sust (6/9 S)	December Bride Gen Foods	Alcoa-Goodyear Theater Alcoa alt Goodyear	Pantomime Quiz Assoc. Products	Red Skelton Pet Milk alt S. C. Johnson
10:00								
10:15	The Mike Wallace Interview sust	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young Show P&G	Polka Go Round	Studio One In Hollywood Westinghouse (10-11)	Suspicion (10-11) Sterling Drug	West Point Phillips-Van Heusen	\$64,000 Question Revlon
10:30								
10:45	No net service	What's My Line Kellogg alt H. Curtis	No net service	No net service	Studio One In Hollywood	Suspicion P&G	No net service	No net service

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

Index *continued . . . Sponsored Nighttime Network Programs 6-11 p.m.*

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Playhouse 90: Dr-L&F	39,000 1/2 hr.	Amer Gas, L&N; Bristol-Myers, BBDO; Kimberly-Clark, FC&B; Allstate, Burnett; Pillsbury, Burnett; R. J. Reynolds, Esty	\$64,000 Question: Q-L	39,000	Revlon, BBDO
*Price Is Right: Q-L	21,500	Speidel, KGE; alt RCA, KGE (L 6/23)	*Red Skelton: CV-L&F	52,000	Pet Milk, Gardner; S FCB
Post Fight Beat	3,000	Bristol-Myers	Gale Storm Show: Sc-F	39,500	Nestle, B. Houston Helme E. H. Weiss
The Real McCoys: Sc-F	35,000	Sylvania, JWT	Studio One In Hollywood: Dr-L	55,000	Westinghouse, McI
Restless Gun: W-F	37,500	Warner-Lambert, SSC&B; alt sust	Sugarfoot: W-F	40,000 (1/2 hr.)	Amer Chicle, Bate Cal olive, Bates
Rin Tin Tin: A-F	36,000	Nabisco, K&E	Ed Sullivan Show: V-L	79,500	Mercury, K&E; alt dak. JW
Schlitz Playhouse: Dr-F	38,000	Schlitz, JWT	Sunday News Special: N-L	9,500	Whitehall, Bates; Carter ucts, Bates
*Dinah Shore Chevy Show: Mu-V-L	150,000	Chevrolet, Camp-Ewald	Suspicion: My-L&F	79,500	Sterling Drug, DFS
Phil Silvers Show: Sc-F	42,000	P&G, Burnett; R. J. Reynolds, Esty	Tales of Wells Fargo: W-F	36,000	Amer Tobacco, S Kudner
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	The Thin Man: My-F	40,000	Colgate-Palmolive, J&P
Frank Sinatra: V-L&F	67,500	Chesterfield, Mc-E; Bulova, Mc-E	This Is Your Life: D-L	52,000	P&G, B&B
\$64,000 Challenge: Q-L	35,000	P. Lorillard, Y&R; Revlon, BBDO	Danny Thomas: Sc-F	47,500	Gen Foods, B&B

GRAPH

7 JUNE - 4 JULY

SDAY	THURSDAY			FRIDAY			SATURDAY			
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
News sust		D Edwards Whitehall		News sust		D Edwards American Can		News sust		
Sports Focus sust	Sports Focus sust	No net service		Sports Focus sust	No net service					
News sust (repeat feed)	John Daly News sust	D Edwards Whitehall	News sust (repeat feed)	John Daly News sust	D Edwards American Can (repeat feed)	News sust repeat feed				
Wagon Train (7:30-8:30) Dreckett, Edsel, Gen. Foods	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough RCA Warn-Lambert	Rin Tin Tin Nabisco	Boing Boing Show sust	Truth Or Consequences sust Big Game sust (6/13 S)	Dick Clark Show Beech-Nut Life Savers	Perry Mason (7:30-8:30) sust	People Are Funny Toni alt R. J. Reynolds	
Wagon Train	Zorro AC Spark. 7-Up	Richard Diamond Private Detective P. Lorillard	You Bet Your Life Paper Mate alt Toni	Jim Bowie Amer Chieles	Trackdown Am Tobac alt Socony	Jefferson Drum Lorillard alt Chemstrand	Country Music Jubilee (8-9) Williamson, Dickie Carter Prod.	Perry Mason Armour alt Lib-Owens-Ford	Perry Como (8-9) Kimberley-Clark, RCA & Whirlpool	
Father Knows Best cott Paper alt Lever Bros	The Real McCoys Sylvania	Climax Chrysler (8:30-9:30) (3 out of 4 wks) (L 6/26)	Dragnet L&M alt General Foods (L 6/26)	This Is Music sust	Zane Grey General Foods alt Ford	Life of Riley Lever alt sust	Country Music Jubilee	Top Dollar Brn. & Wmson	Bunbeam, Norzema Amer Dairy Knomark Bob Crosby Show (6/14 S)	
Kraft Theatre Kraft (9-10)	Pat Boone Chevrolet (L 6/26) Chevy Showroom (7/3 S)	Shower Of Stars Chrysler (8:30-9:30) (1 out of 4 wks) (L 6/26)	People's Choice Borden alt Amer Home Prod	Frank Sinatra Chesterfield Bulova	Phil Silvers P&G alt R. J. Reynolds	M Squad Amer. Tobac. alt Quaker State	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Curtis	Max Factor Theatre Max Factor alt Club Oasis L&M	
Kraft Theatre	Navy Log U. S. Rubber	Playhouse 90 (9:30-11) Amer Gas alt Bristol Myers	The Ford Show Ford Buckskin Ford (7/3 S)	Patrice Munsell Bulck alt Frigidaire	Schlitz Plyshe Schlitz	The Thin Man Colgate	Lawrence Welk	Have Gun, Will Travel Whitehall alt Lever	Turning Point Schick alt Scott	
This Is Your Life P&G	Make Me Laugh Am. Tob. (L 6/12) Confession sust (6/19 S)	Playhouse 90 Kimb-Clark alt Allstate	Rosemary Clooney The Lux Show Lever Price Is Right Lever (6/26 S)	Holiday Handbook sust	The Lineup P&G alt Brown & Wmson	Cavalcade of Sports Gillette (10-concl)	San Francisco Crusade Billy Graham Evang. Assn.	Gunsmoke L&M alt Sperry-Rand	Original Amateur Hour Pharmaceuticals	
No Net Service	No net service	Playhouse 90 Pillsbury alt R. J. Reynolds	Music Bingo H. Bishop alt 5 Day Deodorant Pads	No net service	Person To Person Florists Delivery Assn. alt Time	Post Fight Beat Bristol-Myers	San Francisco Crusade		Your Hit Parade Amer Tobacco alt Toni Joseph Cotton Show (6/14 S)	

PROGRAM	COST	SPONSORS AND AGENCIES
To Dough: Q-L	23,500	Warner-Lambert, Lennen & Newell, RCA, K&E
ll the Truth: Q-L	22,000	Pharmaceuticals, Parkson
side Territory: W-F	42,500	Bristol-Myers, Y&R
oor: Q-L	24,000	Brown & Wmson, Bates
do: A-F	33,500	Amer Tobacco, BBDO; alt Socony Mobil Oil, Compton
e: Q-L	30,500	Pharmaceuticals, Parkson
ng Point	11,500	Schick, Warwick & Legler; alt Scott; JWT
Ste Hour: Dr-L	60,000	U.S. Steel, BBDO
n in: W-F	25,000 $\frac{1}{2}$ hr.	Drackett, Y&R; Edsel, FC&B; General Foods, B&B
Wace: I-L	15,000	Philip Morris, Ayer
ese Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
nc Welk: Mu-L	14,500	Dodge, Grant
Pol: A-F	12,000	Phillips-Van Heusen, Grey

PROGRAM	COST	SPONSORS AND AGENCIES
What's My Line: Q-L	29,500	Helene Curtis, Ludgin; Kellogg, Burnett
You Asked For It: M-F	18,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-L	51,750	Paper-Mate, FC&B; Toni, North
Loretta Young: Dr-F	42,000	P&G, B&B
*Your Hit Parade: Mu-L	49,000	Amer Tobacco, BBDO; alt Toni, North (L 6/7)
Zane Grey Theatre: W-F	45,000	Gen Foods, B&B; Ford, JWT
Zorro: A-F	37,000	AC Spark Plug, Brother; 7-Up, JWT

Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
*Shirley Temple's Storybook	225,000	National Dairy, Ayer; Hill Bros. Coffee, Ayer; John H. Breck, Ayer 6/8

ADVERTISER AND AGENCY PERSONNEL

WIN A LUXURY CARIBBEAN VACATION CRUISE FOR TWO or one of 15 other valuable prizes in the big

"MILLION DOLLAR MOVIE CONTEST"

The contest is built around the Multi-Million Dollar Package of films to be shown on "Million Dollar Movie" this fall—"Million Dollar Movie's" 5th and greatest season on WOR-TV. The 16 films in the package are the strongest week-in, week-out, all-season-long lineup ever shown on any movie program in New York.

...All the films are first-run

...8 out of the 16 are post-SAG* films

**...The first post-1948 RKO films—the only
post-SAG's from a major Hollywood studio**

**...Great pre-SAG pictures like "Murder My Sweet"
"Citizen Kane", and "Hunchback of Notre Dame"**

**...Hollywood's biggest stars—James Cagney,
Humphrey Bogart, Charles Laughton, Jane Russell
and Marilyn Monroe**

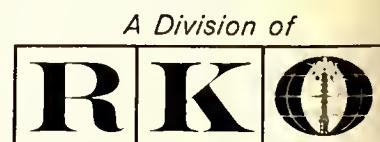
In short, a lineup designed to further strengthen "Million Dollar Movie's" position as New York's highest-rated television program—DELIVERING MORE DIFFERENT HOMES THAN ANY OF THE TOP 1 NETWORK PROGRAMS**

On the facing page are the 16 movies to be featured on "Million Dollar Movie" (Sept. 22, 1958-Jan. 11, 1959) along with 16 quotes from reviews of the film from major New York newspapers and Cue Magazine. To enter the contest, merely match the quote to the film by placing the number for the appropriate quote in the box alongside the title of the film. For example, as shown, Quote #1 is for the film "Godzilla".

Now . . . match the remaining 15 . . .

WOR-TV New York channel **9**

*Refers to the 1948 contract between Screen Actor's Guild and major Hollywood studios
**Nielsen, average week, February, 1958



Teleradio Pictures, Inc.

OFFICIAL ENTRY BLANK

"MILLION DOLLAR MOVIE" MATCH-THE-MOVIE CONTEST

(A facsimile of this blank will also be accepted)

PRIZES:

- 1st—Luxury Cruise to Nassau for 2
- 2nd—Air conditioner
- 3rd—Portable Television Set
- 4th-16th—Movie Cameras, Waring Blenders, Electric Shavers

MAIL ENTRIES TO:

Multi-Million Dollar Movie
WOR-TV
1440 Broadway
New York 18, N. Y.

ANDROCLES AND THE LION

Victor Mature, Jean Simmons

CITIZEN KANE

Orson Welles, Joseph Cotten

CLASH BY NIGHT

Paul Douglas, Barbara Stanwyck, Marilyn Monroe, Robert Ryan

CRIME SCHOOL

Humphrey Bogart

DANGEROUS MISSION

Victor Mature, Piper Laurie

GODZILLA

Raymond Burr

HUNCHBACK OF NOTRE DAME

Charles Laughton, Sir Cedric Hardwicke

MACAO

Jane Russell, Robert Mitchum

MURDER MY SWEET

Dick Powell, Claire Trevor

NEVER WAVE AT A WAC

Rosalind Russell, Paul Douglas

PUBLIC ENEMY

James Cagney

SPITFIRE

Katharine Hepburn, Robert Young

UNDERWATER

Jane Russell

VALLEY OF THE SUN

Lucille Ball, James Craig, Sir Cedric Hardwicke

WE ARE NOT ALONE

Paul Muni

WHITE HEAT

James Cagney, Virginia Mayo

1 "Makes King Kong look like a midget."

2 "Huge spectacular version of ____*'s novel . . . magnificent production, well acted."

3 "Large, exciting Indian-fighting western; well produced."

4 "____* romps merrily. This comedy hit of ____*'s cannot miss being one of the big ones of the season."

5 "Unbelievable . . . She looks like a loaded pistol with the safety catch off as she moves among her admirers."

6 "The very last word on the subject of gang pictures."

7 "An absorbing, brilliantly conceived, magnificently acted drama . . . One of the great films of this or any year."

8 "Spectacular is the word . . . a thrilling tale. New York's newest monument to womanhood is slightly smaller than the Statue of Liberty, but as luck would have it, far more buxom and not as fully clothed."

9 "Lavish production. The story unfolds with ____*'s humor and irony intact."

10 "One of the most soundly written films of the year, one of the best directed, one of the most brilliantly played."

11 "It makes for thoughtful, provocative and exciting entertainment. The frustrations of life, love and the inevitable triangle."

12 "Exciting story of a manhunt . . . a tale well told."

13 "You will be thrilled and deeply moved by ____*. Don't miss it. Miss ____* is good—more than good, even magnificent."

14 "Will have you on the edge of your seat . . . something to remember . . . engrossing thriller."

15 "Superior piece of tough melodrama . . . sure cure for low blood pressure."

16 "Something you won't want to miss! Well worth going out of your way to see. The most rowdily entertaining melodrama since the early ____*'s."

* Proper name deleted.

CONTEST RULES

- 1. Open to all advertising and media personnel in any McKittrick-listed agency or advertiser.
- 2. Only one entry per person.
- 3. Entry blank must be filled out completely.
- 4. All entries must be postmarked no later than midnight June 20, 1958.
- 5. In the event of ties, the earliest postmark will determine the winner.
- 6. In all cases the decision of the WOR-TV judges will be final.

PLEASE PRINT OR TYPE

NAME _____

POSITION _____

COMPANY _____

ADDRESS _____

KTVH

SELLING KANSAS' GREATEST MARKET
WICHITA



IS NOW BEING SOLD BY:

BLAIR *Television* ASSOCIATES INC.



Effective June 1, 1958, KTVH appoints Blair Television Associates, Inc. as their exclusive national representatives. To Sell Kansas...Buy KTVH - Ask your Blair representative about KTVH today!

KTVH KANSAS
Channel 12

Channel

HUTCHINSON

HOWARD O. PETERSON, GENERAL MANAGER

FILM-SCOPE

7 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

A third large regional buy is on the Standard Oil of California agenda for the fall: this one involves Chevron in 20 eastern markets.

Other California Oil plans, through BBDO, include a continuation of Sea Hunt in California, and hopes for a dramatic-documentary series to do an institutional job in the same 24 west coast markets. (See FILM-SCOPE, 24 May.)

The third series will do a product job introducing Chevron to replace the company's current eastern gas, Calso.

Tv doesn't have to worry about running out of film product in the foreseeable future, according to a sum-up by RKO TV research on what's available.

The reservoir as toted up by RKO:

- A total of 24,600 episodes of syndicated film.
- Features available to tv add up to over 11,000.
- Short subjects for tv are now around the 12,500-mark.

Note: Source of RKO's calculations—SRDS' Spring 1958 lists.

How much more advertisers can be expected to pay for syndicated film for next season depends on what side of the counter you're on.

Syndicators say the increase will run between 10-15%.

Agency buyers admit to FILM-SCOPE that that looks like the asking range, but as one of them noted: "The price is usually negotiable to a more realistic level."

What the average boost looks like to a batch of agencymen polled by FILM-SCOPE: 5 to 7.5%.

While most syndicators are looking to expand their merchandising services to stations and advertiser, there's talk by others of belt-tightening in this direction.

A thought from one syndicator this week: We're thinking about reducing the stuff we put together, to streamline it and fashion what we offer to demands of certain advertisers.

Why? They're not convinced that local stations and advertisers have made good use of merchandising and promotion material.

The 204 Burns & Allen episodes turned over to syndication have been getting just the kind of reception Screen Gems expected.

With a very few selling weeks to its credit, the entire library has been sold in New York, Los Angeles, Philadelphia, Hartford, and Portland, Ore., among others.

MCA's Paramount library, on the other hand, hasn't made a sale in several weeks.

In one market where stations and MCA are currently dickering, the price is reported to be about \$500 per film over what the Warner and MGM libraries have sold for. The situation resolves itself down to this: No station feels it can afford the package, but at the same time none wants any other station to have it either.

Result: General stalemate—for the time being.

(For additional film news see FILM WRAP-UP, page 62.)

MARKETING WEEK

7 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC

Research methods in advertising have been getting a critical once-over these past few weeks.

There is no obvious reason for it other than the fact that a number of researchers picked late spring 1958 to get something off their chests. Two of the attacks deal with package design—an area of interest to video advertisers. Others had to do with probability sampling, a subject close to the hearts of those concerned with TV and radio ratings. Here are some high points:

PACKAGE DESIGN: Jim Nash, president of Jim Nash Associates, New York City, had his say about laboratory testing of package effectiveness and it was this: "We feel that no guide, or laboratory test, is as valuable as the one in which the consumer votes with his dollar, to determine the sales value of a package in its natural sales environment."

Nash related an instance of a package his firm designed, which was shelf-tested and doing an "excellent selling job." The client, curious to see how this design would measure up in a laboratory test, submitted it to a researcher. His answer to the client was primarily negative, citing, among other things, the fact that an eye-movement test showed the product name did not get instantaneous attention.

Individual elements of package design are worth examining, said Nash, but not at the sacrifice of total sales impact.

Coincidentally, the eye-movement camera came under attack by The Center for Research in Marketing, a year-old motivational research firm, located in Peekskill, N. Y.

William Capitman, president of the Center, declared, "Eye-movement testing has been sold to the American businessman as a cheap and easy way of measuring the effectiveness of a package. It is certainly cheap but it is equally meaningless. It tells absolutely nothing about the marketing effectiveness of the package. In testing a package we are really not interested in the movements of the eye muscles. We are concerned with the ability of the package to communicate, the speed of communication and the order in which its elements are communicated, as compared with its competition."

SAMPLING: An attack on probability sampling methods was delivered at the annual meeting of the American Association for Public Opinion Research by Willard Simmons of the research firm bearing his name.

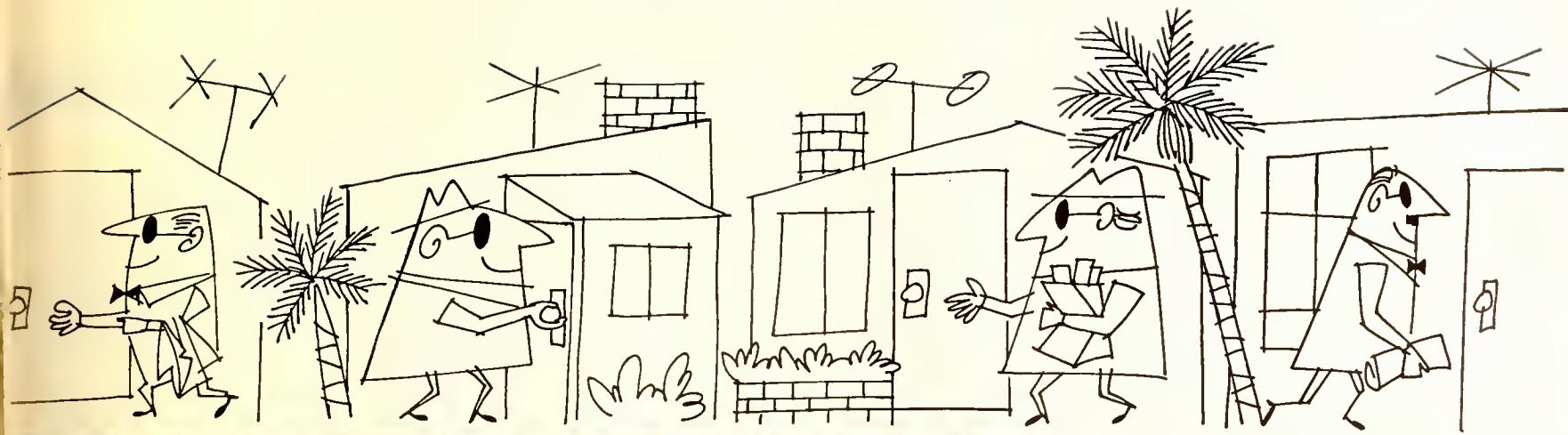
Simmons said many so-called "probability samples" are not probability samples at all. As for many "modified probability samples," Simmons remarked that "a jackass might be described as a modified race horse."

Among the practices criticised were (1) daytime interviewing, when practically no employed people are at home and (2) failure to make a complete listing of homes or people before selecting sampling units at each stage.

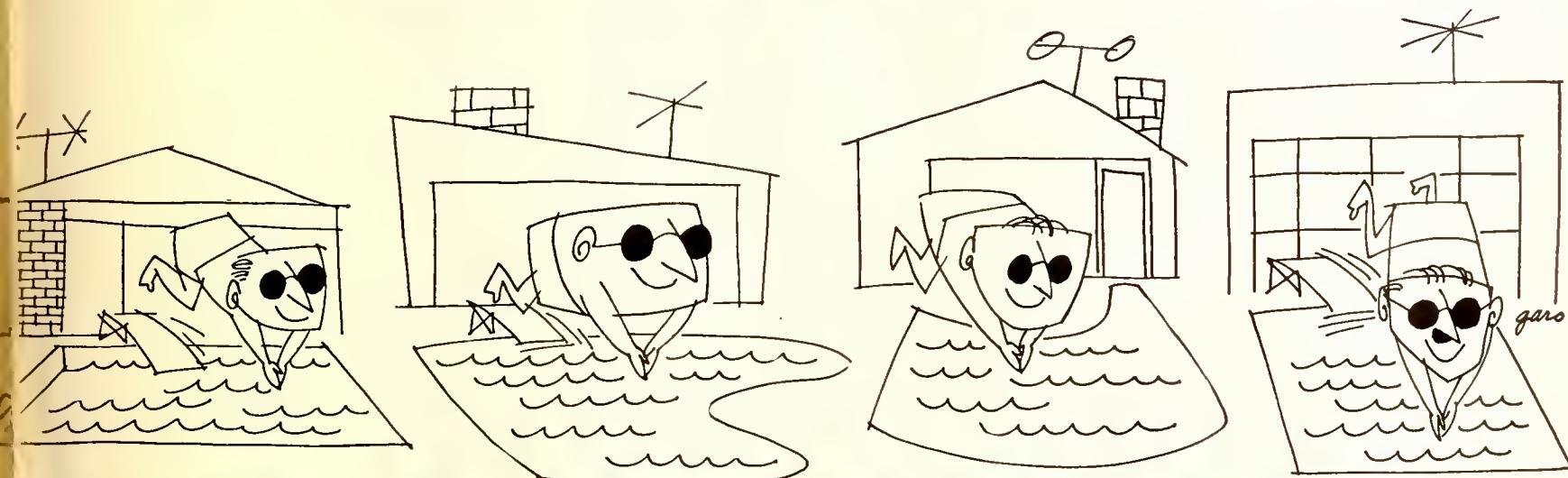
Another prominent research executive, who would not be quoted, told MARKETING WEEK, that, because of weaknesses in sampling procedures, "I don't feel the rating services end up with sound measurements."

The same things that bother U. S. admen also keep their British cousins in a dither.

The first question a man from Colman, Prentis & Varley asked when visiting BBDO recently was: "What is marketing?"



ANGELENOS



ARE DIFFERENT....

like to swim in their own backyard. Nearly half of all swimming pools in America are in the Los Angeles metropolitan Area.* And 60% of all new multiple dwelling construction in that area last year included swimming for the occupants.

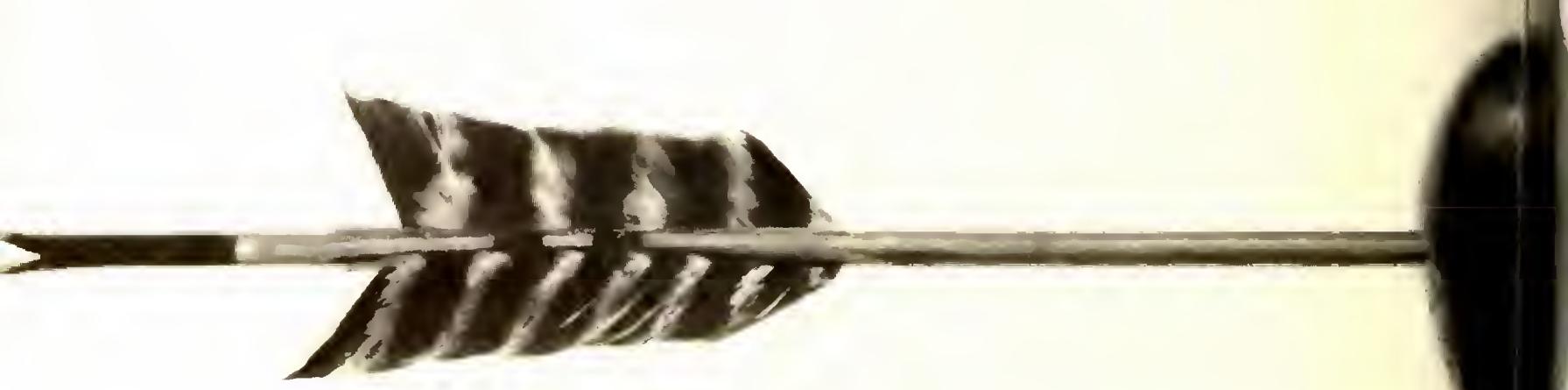
**SO
IS
KRCA!**

It's the one station that's suited to the Los Angeles swim. That's why OASIS RETTES used KRCA exclusively to make their initial plunge in the pleasure-minded Los Angeles market.

CHANNEL 4 • LOS ANGELES • SOLD BY NBC SPOT SALES

*Los Angeles and Orange Counties. Incidentally, KRCA sells in 2,300,000 TV homes in five Southern California counties.

There are times when you
cash customers presenting a much
better be real sure of your
bigger apple to shoot at: 47% more



minute than the next largest.
with more impact: By the nature of
Network screens out the people
with your advertising dollars.

can't afford to miss! What with the
elusive target these days, you'd
wonder. CBS Radio Network gives you a
large audience per commercial



network. And you hit the mark
with its programming, CBS Radio
non-listening listeners. You can't miss
on the CBS Radio Network.

PICTURE WRAP-UP



Gavel switch between outgoing president John J. Hurley (l.) and new president, Roy V. Whisnand, general manager WCOP, Boston, starts another year for the Broadcasting Executives Club of New England



Delayed honeymoon begins for Mr. and Mrs. L. C. Smith with a one-week's all-expense paid trip to Florida's Desert Inn. Smiths were the winners in WSB, Atlanta, slogan contest. Seeing them off is WSB announcer, Martin Meyers (l.). Contest theme was "Every Day's a Holiday at WSB"



Bucket o' bubbles was prize copped by Lee Dubow (r.), ad mgr. Emporium Dept. Store for winning KMSP-TV, Minneapolis-St. Paul ratings point contest. Pouring is Dick Quass



Pirate girl trademark of WECT, Wilmington, N. C., comes to life in contest winner Martha Rae Williams. Promotion signaled switch from old call letters, WMFD-TV



Homing pigeon relay solved WFBM-TV telecast problem of 500-mile Indianapolis Speedway race. Here station's Bill Fagan (l.) and Marlin Reid welcome test pilot

News and Idea

WRAP-UP

ADVERTISERS

The long-rumored exit of Martin Revson from Revlon was officially announced this week.

Differences between the brothers, Martin and Charles (board chairman), and matters raised by the directors precipitated the break.

Martin, who is one of the Revson brothers who founded the cosmetic firm, has been in charge of marketing. Only Revson remaining in the company is Charles; brother Joseph having retired recently.

Things have been quite active for air-media in Chicago this week.

These accounts figured in the activity:

- Murine comes back into spot radio with a six-week campaign starting this week. Twelve daytime minutes will be used in about 45 markets. JWT, Chicago, is the agency.

- S. M. Edison Chemical Co. starts its first effort in consumer advertising for Dermassage in spot radio for 13 weeks. About 38 markets will be used, with 12 daytime minutes per week. Stern, Walters & Simimons, Inc., Chicago, is the agency.

- The Tea Council's super-saturation campaign is back on the air, with staggered starting dates beginning the first week in June and continuing for 10 weeks in spot radio. A minimum of 80 announcements per week in all markets will be used, with minutes, breaks, and I.D.'s. Leo Burnett is the agency.

Other campaigns include:

- P&G, for Jiff Peanut Butter, is moving into west coast markets this summer via spot tv. Previously an east coast campaign, Jiff is now breaking in the west. Leo Burnett is the agency.

- Wheaties and other General Mills products start a 13 week campaign in spot tv this week. Day and night minutes will be used in about 45 selected markets. Knox, Reeves, Minneapolis, is the agency.

- Heidelberg Brewing Co. kicks off an all media campaign to introduce its new label. Theme is: Bright New Face—Same Good Taste. Saturation spot radio is planned throughout the northwest and Alaska. Guild, Bascom & Bonfigli, San Francisco, is the agency.

General Foods Corp. established new all-time highs in profits, dollar sales, and physical volume of products for the fiscal year ending 31 March. Net sales passed the billion-dollar mark for the first time in the company's history.

Kudos: Dr. Pepper Co. received a silver medallion from the Dallas-Ft. Worth Art Directors Club for the best animated tv commercial. Grant Advertising is the agency.

People on the move: Bay Estes, Jr., promoted to v.p. for marketing, U.S. Steel Corp. . . . Charles Palmer, appointed product manager of Spry and Liquid Spry, Lever Bros. . . . Ralph Johnson, named head of the public relations activities, H. J. Heinz.

AGENCIES

Latest agency merger is Tandy Advertising of Toronto with a Canadian set-up of Fletcher D. Richards, Inc.

Warren H. Wilkes, who's headed the 32-year-old Tandy agency since '54, will be president of the merged operation.

It'll have offices in both Toronto and Montreal.

Agency appointments: Guild, Bascom & Bonfigli, for Rival Packing Co.'s Dog Food account, with billings at \$1.5 million . . . Kenyon & Eckhardt, for Max Factor's Natural Wave Hair Spray, Hi-Fi Fluid Makeup, and their fragrance line. Estimated billings at \$3 million . . . Hicks & Greist, for V. La Rosa & Sons . . . North Adver-



SPANISH RADIO

moves into

BIG LEAGUE

with

L. A. DODGERS GAMES

aired in

SPANISH

for the
600,000

Los Angeles
Latin-American
listeners.

Pre-baseball
PULSE
shows KWKW
up to
5 to 1 over
2nd station



S. F.-Theo. B. Hall
N. Y.—Nat'l Time Sales

tising, for Pflaelzer Brothers, Chicago . . . Wade Advertising, for Mohawk Petroleum Corp., California . . . Ralph H. Jones, for Ashland Oil & Refining Co., Ky. . . . Nelson Advertising, Des Moines, for United Federal Savings and Loan Assn., Des Moines . . . Rutledge & Lilienfeld, St. Louis, for Midland Bakeries.

Agency expansions: Gardner Advertising has completed expansion of its St. Louis headquarters, providing 40% more floor space, with added facilities in the radio/tv departments . . . Garfield Linn & Co., now located at 333 N. Michigan Ave., Chicago . . . Tucker Wayne & Co., Atlanta, opens its New Orleans office in the Lee Circle Building on St. Charles Avenue.

New agencies: Allen, De St. Maurice & Spitz, with offices in the Flood Building, 870 Market St., San Francisco . . . Kobres Advertising Agency, with offices at 517 Bay Shore Blvd., Tampa, Fla.

Eugene T. Harrington, formerly president of Fletcher D. Richards, has resigned to become chairman of Honig-Cooper & Miner. He will also become a major stockholder in the agency.

On 1 July, the agency's name will be changed to Honig-Cooper, Harrington & Miner.

They were elected v.p.'s: Charles Vanda, v.p. in charge of west coast programming, JWT . . . Roy Miller, v.p. in charge of the Chicago office, The Katz Agency . . . Willard Benner, v.p. at Ted Bates, and J. H. O'Neil and C. N. Crittenton named assistant v.p.'s . . . Walter Spiro, executive v.p., Lavenson Bureau of Advertising . . . Robert Mogge, v.p. at Arthur R. Mogge, Chicago.

More on the move: Wick Crider from the Hollywood to the N. Y. office of Y&R . . . Vincent Aiello, to Macmanus, John & Adams . . . Edward Grey, Dan Rodgers and Allen Whitlock, elected directors, Ted Bates . . . Norton Gretzler, to the radio/tv department in the N. Y. office, Ketchum, MacLeod & Grove . . . Greg Sherry, account supervisor and Joe Hughes, account executive, Grant Advertising.

John Rockwell, v.p. of D, C, S&S, appointed administrative assistant to the president, William Steers . . . Arthur Lipton, radio/tv copy chief, William Warren Jackson & Delaney . . . Charles Snell, account executive, Ross Roy, Inc. . . . Richard Urffer, to the radio/tv department, Gray & Rogers . . . Richard Goebel, administrative assistant in the San Francisco office, Compton . . . Douglas Manson, director of publicity and counsel on public relations, The Joseph Katz Co. . . . Edward Sullivan, radio/tv director, James Thomas Chirurg Co., Boston . . . Ralph Keller, Jr., to the media and research department, Zimmer, Keller & Calvert, Detroit.

NETWORKS

Bing Crosby this week unlinked himself from many years of association with CBS to become a production partner with ABC.

The extent of Crosby's new alignment:

- Delivery of two 90-minute specials during the 1958-59 season.
- Co-develop and produce 10 tv programs over the next five years.
- Also associate himself with ABC radio programming.

CBS was reputed at one time to have a 25% interest in Bing Crosby enterprises.

Monitor, NBC Radio's weekend show, has been extended to include programming on the six major national holidays.

Monitor—Holiday Edition will air in place of the normal daytime schedule from 9:00 am-6:45 pm., on Labor Day, Thanksgiving, Christmas, New Year's Day, Washington's Birthday, Memorial Day and 4 July.

Network renewals: Greyhound Corp., for one-half of the *Steve Allen Show* (NBC-TV) alternate weeks . . . Pharmaceuticals, for *Twenty-One* (NBC-TV), which will be shifted to Thursday evenings starting 25 September . . . Five advertisers for the *Mickey Mouse Club*, which begins its fourth season this fall on ABC-TV. They are: Bristol-Myers, General Mills, Mars, Mattel, and Miles Labs. General Foods and Gold Seal have already renewed for the show.

Tv network biz: P&G placed what

NBC TV projects to be \$13-million-worth of daytime business, bringing the network's daytime sales activities in May to a total of \$24 million . . . Four sponsors have signed for ABC-TV's *American Bandstand*: Minnesota Mining, Polk Miller Products, Shulton and Vick Chemical . . . Four sponsors have signed for NBC-TV's *Today*: Lifesavers, Firestone, RCA & Whirlpool, and Fifth Ave. Color Labs. . . . and for NBC-TV's *Jack Paar Show*: Amity Leather Products, Lifesavers, and the American Optical Co.

More on new biz for NBC-TV: Pillsbury Mills has ordered a 52-week daytime schedule amounting to more than \$2 million gross, on alternate-week quarter-hour segment of six daytime shows: *The Price Is Right*; *Tic Tac Dough*; *Queen For A Day*; *Treasure Hunt*; *Truth Or Consequences*; and *It Could Be You*.

Network notes: *Leave It To Beaver* moves to ABC-TV this fall, to be sponsored by Miles Labs and Ralston Purina . . . Kudos to Robert Sarnoff, president, NBC, awarded an honorary Doctor of Laws degree by Pennsylvania Military College . . . WTAO, Boston, becomes an ABC affiliate this week.

About network personnel: Bernard Krause joins the business affairs department, CBS-TV . . . Charles Manno, named Eastern program director, ABC Radio . . . Michael Horton, director of information services, CBS News . . . Henry Poster, director of sales presentations, CBS Radio . . . Zaro Calabrese, appointed art director, ABC-TV . . . P. A. (Buddy) Sugg, will represent NBC as a director on TvB's board.

REPS

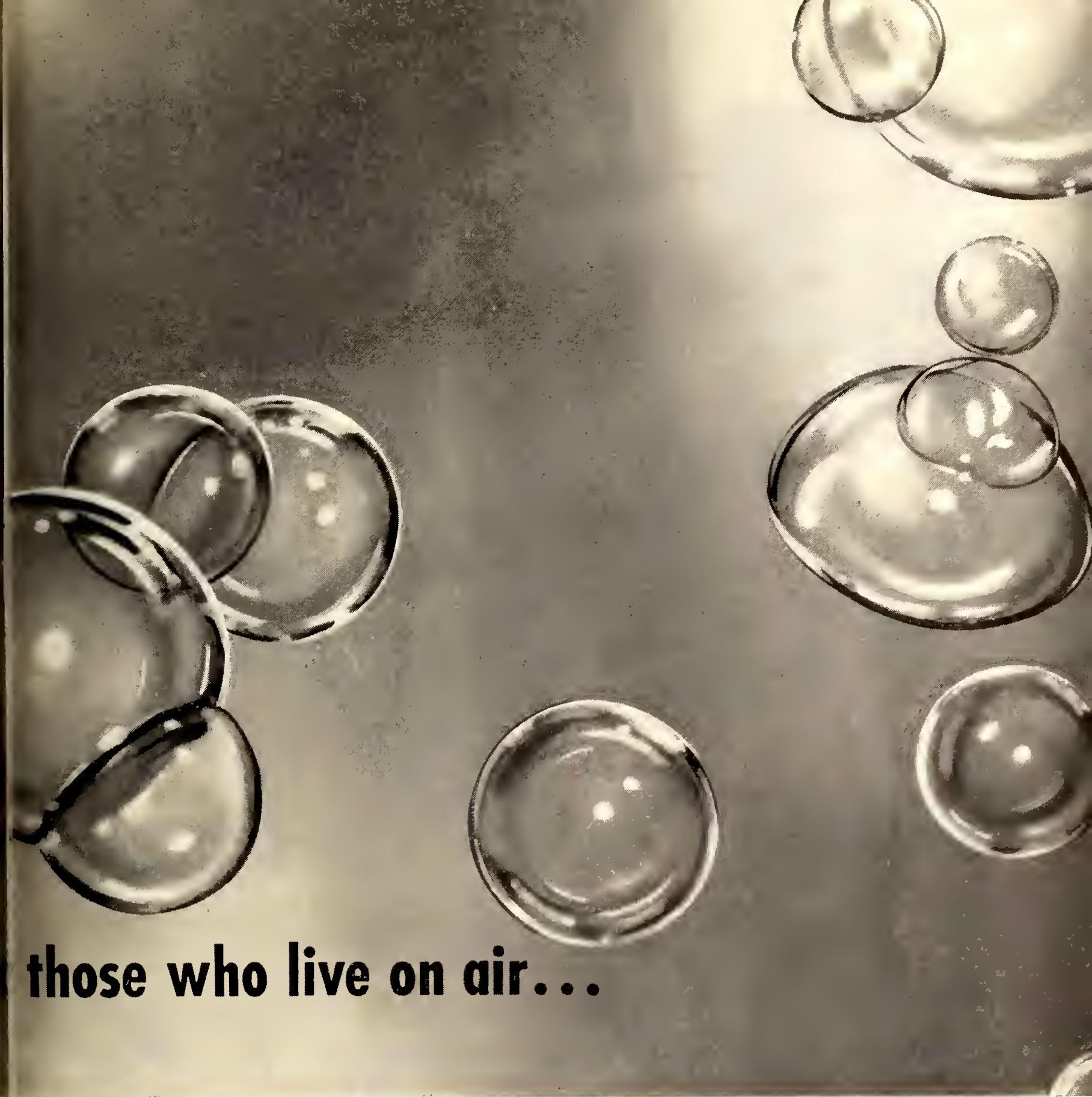
Richard O'Connell has taken up the torch for a radical simplification of the rate structure for both radio and tv stations.

His objective: making spot easier to buy.

The recommended structure:

(1) Flat-rating all time segments and instituting minute packages on a basis of 5, 10, 15, 20, 30 and 50 spots weekly.

(2) Twenty- and 30-second spots be



those who live on air...

During the past 10 years advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR—at home because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time—B time or C time but make sure it's free time at home. At the new low price of \$3 a year you can have 52 issues of this most useful publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

A BILLION DOLLAR MARKET*

AND CHANNEL 3
KTBS-TV

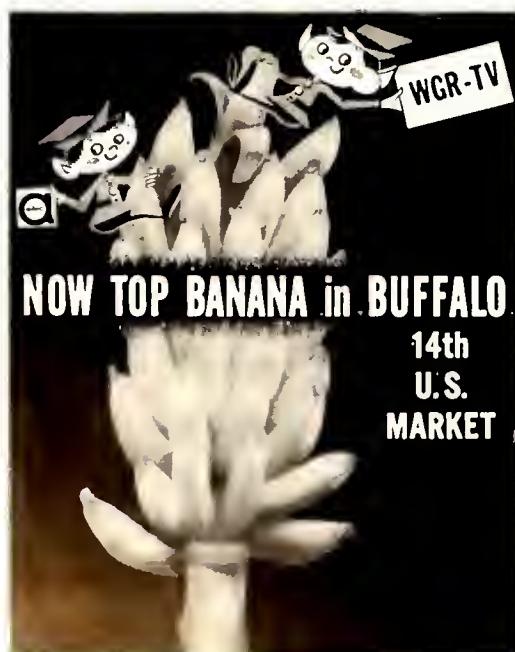
DOMINATES

ARB — Nielson prove it!
Ask your Petry man for details

NBC * . . . 46 counties and parishes in East Texas, South Arkansas and Northwest Louisiana.



The Biggest Show on Earth
SHREVEPORT, LOUISIANA
E. Newton Wray, Pres. & Gen. Mgr.



WGR-TV now leads all Buffalo stations with the largest share of the viewing audience from sign-on to sign-off seven days a week. Source: ARB. ABC Affiliate. Call Peters, Griffin, Woodward for availabilities.

WGR-TV
ABC CHANNEL 2
BUFFALO

T SYMBOL OF SERVICE
T A TRANCONTINENT STATION
C WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSVA Radio, WSVA-TV, Harrisonburg

sold at 75% of the applicable package rate.

(3) ID's be sold at 50% of the package rate.

What the structure accomplishes:

- The elimination of short rating.
- Makes it easier for the buyer to calculate because all rates are in round numbers.
- Saves many man hours for agency and station billing computing.
- Reps will be able to answer in a jiffy the buyer's question: How much will 10 spots cost in market X?
- Brings air media in line for easy buying with print, etc.

Promotions:

• **John Blair and Co.'s Saturation Calculator**, the third edition, was released this week. It stresses 'saturreach'—radio coverage in distance as well as depth—a vital objective for the advertiser. The Calculator shows the cost of saturreach in various combinations of the top 150 U.S. markets.

• **Peters, Griffin, Woodward, Inc.**, has prepared a kit — 'In The Big New Summertime' — showing the importance of summer months in consumer habits and buying. The kit gives proof of radio's year round importance as an advertising medium.

• **Blair-Tv** has chosen the winners of its 'Name This Lady' contest for the cartoon character symbolizing the daytime distaff tv viewer. They are: 1st place, Walter Barber, Compton; 2nd place, Gerard Van Horsen, Ted Bates & Co.; 3rd place, Charles Lewin, Rockmore Co.

New firm: Wayne Evans & Asso-

ciates, Minneapolis, formed to carry on the activities of Bulmer & Johnson. Calden Stitt is the executive v.p. and general manager.

Rep appointment: McGavren-Quinn for KJR, Seattle; KXL, Portland; and KNEW, Spokane.

William Tilenius, veteran of more than 25 years in broadcasting, is taking an extended leave of absence from the account executive staff of **John Blair & Co.** **John Doscher** moves in to fill this vacancy.

More on people: **Tom Harrison**, former v.p. in charge of sales, ABN, John Blair manager in St. Louis and general manager of WSM, Nashville, named sales manager of Henry I. Christal . . . **Joseph P. Cuff**, added to the N.Y. sales staff, Robert E. Eastman & Co. . . . **Roy Miller**, v.p. and manager and **William Joyce**, v.p., The Katz Agency, Chicago . . . **Robert Flanigan**, to the Chicago sales staff, John E. Pearson . . . **George Rapp**, account executive, CBS TV Spot Sales, Chicago . . . **Irving Wilson**, to the N.Y. tv sales staff, Adam Young.

FILM

Telestudios this week recorded its first half-hour variety show on videotape as well as film.

Billed as Times Square Varieties, this series will be syndicated on both tape and film. Producers are Carl Eastman, Ernest Chappelle and Al White, Jr.

DAVID
BRIAN
STARS IN
ZIV'S
ALL NEW
IMPACT
SERIES!

NOW SHOOTING AT ZIV STUDIOS



TARGET

"TATTOO ARTIST"
The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

LAW ENFORCEMENT

NTA won another court skirmish from United Artists over the right to acquire Associated Artists Productions Corp.

The N. Y. supreme court issued an injunction restraining UA from taking over AAP's assets, pending adjudication of the issue of who had the first contract to buy the company.

Hal Roach Studios will be operated as a wholly-owned subsidiary of the Scranton Corp.

The acquisition by Scranton, which took place last week, includes the Roach studios in Hollywood, tv film properties and huge film library.

The studio will expand its production activities on tv and other fronts.

Merchandising: About a million Popeye Colorform games have been sold in the six months AAP and the Colorful Co. have had their licensing arrangement. The games are promoted regularly on 32 affiliated Popeye stations.

Production move: MCA is putting another series of *State Trooper* before the camera, which will make altogether 104 Trooper films available for local and regional accounts.

Award: Drewrys ad director Leslie D. Fairbairn received recognition in a ceremony aboard the submarine U.S.S. Silversides for the company's sponsorship of *Silent Service* (NBC Tv Films).

Foreign sales: *N. Y. Confidential* and *Fury* to United Kingdom's Associated Rediffusion and ITPC, respectively, by TPA. In each instance 39 episodes were involved.

Personal: Thomas V. McCue has been named general manager of Atlantic Films, N. Y. . . . Robert H. Hill, v.p., will head operations of Gross-Krasne's new San Francisco office . . . Don Kyser added to Ziv N. Y. sales staff.

RADIO STATIONS

The National Association of Independent Program Directors has been formed for the regular exchange of local programing information and ideas.

Members of the group to date in-

KSL RADIO

WINS THE WHOLE PIE*

IN GREATER SALT LAKE!



*PULSE 1958

KSL RADIO IS FIRST IN EVERY
QUARTER HOUR MONDAY THRU FRIDAY

Big KSL Radio again proved that it's truly the "Big K". Not only big in power (50,000 watts reaching an 87 county market) but big in audience as well! KSL won the whole pie in Greater Salt Lake, winning a first in every rated quarter hour, Monday thru Friday, in the Greater Salt Lake 4-county survey! So put your clients on the station that is number one in power and audience — "The Big K".

KSL radio

50,000 WATTS

CBS for the Mountain West

Represented by CBS Radio Spot Sales

clude Dick Lawrence, WKBW, Buffalo; Chuck Blore, KFWB, L. A.; Russ Syracuse, WNDR, Syracuse, Charles Simms, Little Rock, and Phil Ladd, Toronto.

Proposed methods of exchange: Weekly newsletter and annual gathering at the Disc Jockey-Program Directors convention and another meeting six months later.

(See SPONSOR-SCOPE for comment.)

Tom Slater, F&S&R radio-tv v.p., summed up the story of radio to the Canton, O., Ad Club thusly:

"Radio was down a few years ago, but it was far from being out. It began to program differently and to sell time in a new way."

"The result can best be expressed in the vote of confidence on the part of local advertisers who today spend four times as many dollars for radio advertising as they did in 1946."

"The low cost of radio allows an advertiser to buy enough frequency to achieve a large total audience at a cost per thousand far below that of any other media. For example, \$1.00 in radio delivers as many people as \$2.00 in tv — \$3.00 in magazines — \$4.00 in newspapers — \$20.00 in direct mail."

"The radio industry has learned that its role has changed, but not its importance."

The Bureau of the Census will make a count of the nation's radio households during the taking of the 1960 federal census. This is the result of a

request made by Senator Spessard Holland, of the Senate Commerce Committee.

New home: WHEC AM & TV, Rochester, now operates from its new building in the downtown area, housing its tv studio, a film lab, and three radio studios.

New station purchases: KGEE, Bakersfield, sold to tv star Danny Thomas . . . KITE, San Antonio, to Connie Gay, chairman of the board of the Town & Country Network . . . KEAP, Fresno, to a group of L.A. radio and ad men headed by Herb Edelman . . . KSO, Des Moines, to a Twin Cities group composed of Larry Bentson, E. R. Ruben, Joe Floyd and Tony Moe.

They were elected: Ralph Weil, executive v.p. and part owner of WOV, N. Y., named president of the N. Y. chapter of Broadcast Pioneers . . . Riley Gibson, president of KXO, El Centro and KXOA, Sacramento, elected president of the El Centro Chamber of Commerce.

Kudos to: WDRC, Hartford, an award for public service from the New England committee for CARE . . . WJAG, Norfolk, and KBRL, McCook, the community service award from the Knights of Ak-Sar-Ben, Omaha . . . WAPI and WABT, Birmingham, for news reporting from the Associated Press . . . W-GTO, Cypress Gardens' newscaster, Bill Gramer, a certificate of merit for distinguished service, from

the United Press . . . National Safety Council's awards to: WPIT, Pittsburgh; KMOX, St. Louis; and WENE, Binghamton-Endicott.

Add Kudos: WJMZ, Clarksville, Tennessee, continues to present scholarships to high school graduates. This year the lucky winner, David Wright, receives full expenses for his studies at the U. of Tennessee by the station.

Station staffers: Wilson Edwards, named executive v.p., KSDO, San Diego . . . Tom Underwood, to the sales staff, WTSP, St. Petersburg . . . Charles Denny, general manager, WBNY, Buffalo . . . Victor Buchanan, supervisor of merchandising, WCCO, Minn.-St. Paul . . . Dick Lawrence, program and publicity director, WKBW, Buffalo . . . Max Sherman, local sales manager, WWDC, Washington, D. C. . . Robert Evans, general manager, Mid-South Radio Network.

TV STATIONS

Nielsen disclosed this week that 104 tv stations have subscribed to its #3 coverage study—along with the three tv networks and 43 advertisers and agencies.

Complete report of the first survey done since 1956 will be distributed in August.

Data will cover station circulation, and tv ownership county by county.

Tv round-up:

Promotion: Fifteen stations carrying *Top Ten Dance Party*, a live syndicated series, are running "My Teacher's Tops" contest in which teen-agers are asked to nominate their favorite teacher.

Awards: WGN-TV, Chicago, presented \$100 to two unarmed city firemen who captured a hold-up man. The hero awards were given during the telecast of *Racket Squad*.

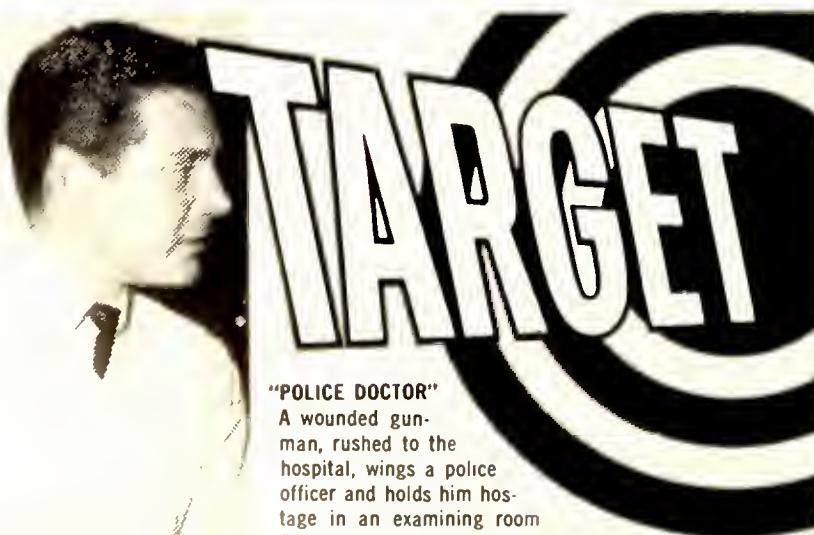
New Quarters: WSYR AM-FM-TV, Syracuse, airs its programs from the station's new ultra-modern studios this week. Dedication of the building takes place 17 July with Robert Sarnoff, NBC president, as guest of honor.

Twin Cities Identification: KSTP-TV now announces itself as both Minneapolis and St. Paul.

Anniversary: WCOV-TV, Montgomery, celebrates its fifth year this month. On 11 June, the station plans

GENE
BARRY
STARS IN
ZIV'S
ALL NEW
IMPACT
SERIES!

NOW SHOOTING AT ZIV STUDIO I



"POLICE DOCTOR"
A wounded gunman, rushed to the hospital, wings a police officer and holds him hostage in an examining room. Can the police doctor overpower the gunman and save the officer?

ACTION-ADVENTURE!

a reception and barbecue on the studio-transmitter ground for all the local advertisers.

Kudos to: KYW-TV, Cleveland's public service program *Breakthrough* presented with the 1957 Twyla M. Conway award by the Radio/Tv Council of Greater Cleveland . . . WBAP, Fort Worth, received an award for excellence in tv/radio news coverage from the Fort Worth Chapter of Sigma Delta Chi, National Journalistic Society.

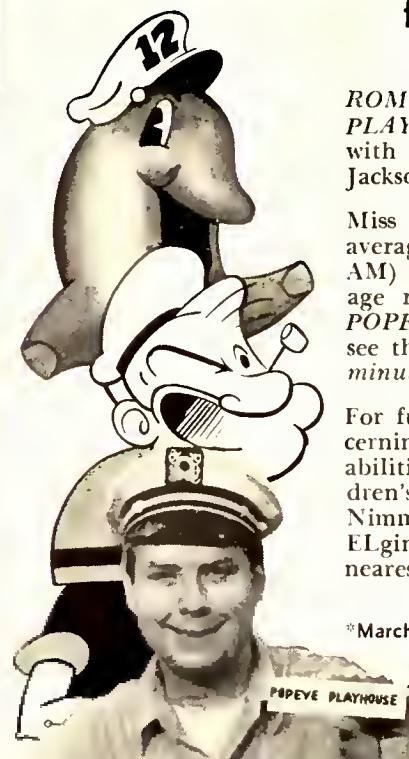
Strictly personnel: Bill Exline, named sales manager, KIRO-TV, Seattle-Takoma . . . George Glavin, general manager and v.p., KSHO-TV, Las Vegas . . . Joseph Slahive, N.Y. sales manager for WGN-TV, Chicago . . . John Cummins, local sales manager, WFGA-TV, Jacksonville . . . Charles Barrickman, account executive, KHJ-TV, L.A. . . . Malcolm Dale, sales manager, WNEP and WILK-TV, Scranton-Wilkes Barre . . . Francis Conway, general sales manager, WDAU-TV, Scranton . . . Milton Stewart, chief photographer, WSPA-TV, Spartanburg . . . Herbert Mayes, appointed controller, WOR-TV, N.Y. . . . Charles Ashley, news director, WSUN-TV, St. Petersburg . . . Norman Bagwell, named manager WKY and WKY-TV, Oklahoma City.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

Stock	Tues. May 27	Tues. June 3	Change
<i>New York Stock Exchange</i>			
AB-PT	17½	17¾	+ ¼
AT&T	178½	179½	+ 1
Avco	6½	6½	
CBS "A"	30¼	31¼	+ 1
Columbia Pic.	16½	16½	
Loew's	15¾	16	+ ¼
Paramount	37½	37½	
RCA	34½	34½	+ ¼
Storer	24¾	24½	+ ¼
20th-Fox	29¾	30¾	+ 1
Warner Bros.	18¾	19	+ ¼
Westinghouse	58½	58	- ¼
<i>American Stock Exchange</i>			
Allied Artists	4	4	
Assoc. Art. Prod.	9½	9½	- ¼
C&C Super	1½	1½	+ ¼
Dumont Labs	4½	4½	- ¼
Guild Films	3½	3½	- ¼
NTA	8½	8½	- ¼

"JAXIE" SAYS, "You'll get TOP results from these TOP rated shows."



ROMPER ROOM with Miss Penny and *POPEYE PLAYHOUSE* with Skipper Al are hitting them hard with the *lowest-cost-per-thousand* children's shows in Jacksonville's rich \$1½ billion market.

Miss Penny's *ROMPER ROOM* came up with an average rating of 13.0* for the full hour (9:00-10:00 AM) Monday through Friday. Add to that an average rating of 24.2* for Monday through Friday's *POPEYE PLAYHOUSE* (5:00-5:45 PM) and you'll see that a top audience can be reached through *one minute availabilities* on these shows.

For further information concerning one minute availabilities on these top children's shows, call Ralph Nimmons in Jacksonville at ELgin 6-3381 or contact your nearest P.G.W. "Colonel".

*March, 1958 ARB ratings.



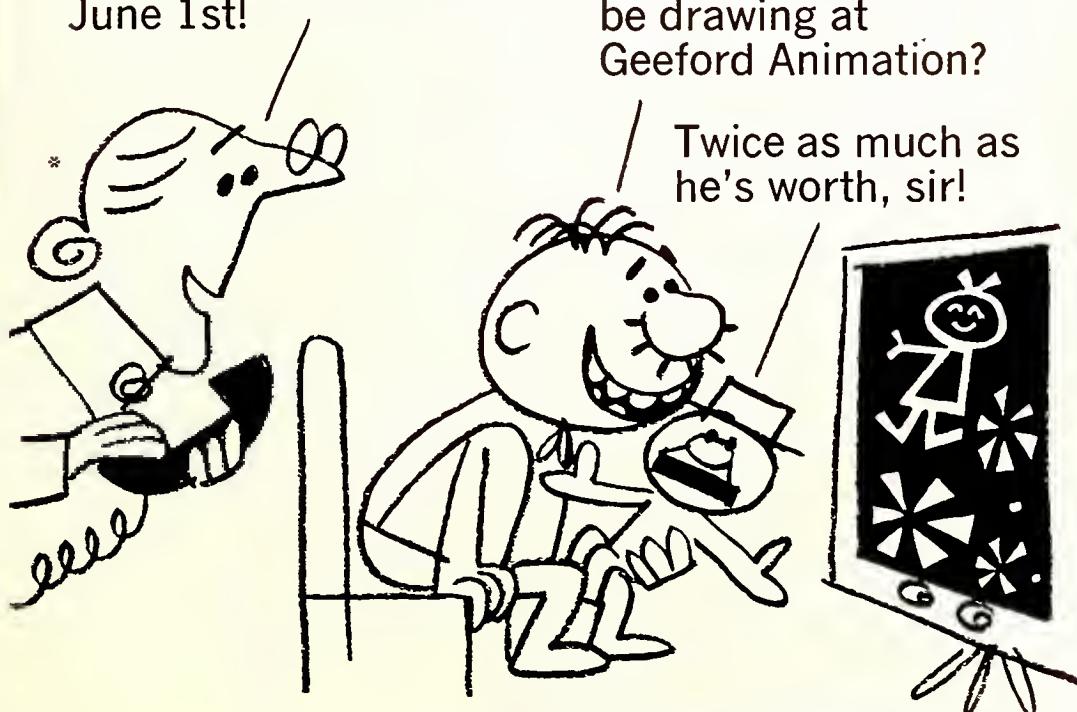
Represented by Peters, Griffin, Woodward, Inc.
NBC—ABC

WFGA-TV Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

It's Bob and Ray!
They say Paul Kim, this
year's Art Director's
Award-winner is joining
their animation studio
June 1st!

Dummy, what do you
theenk Mr. Keem will
be drawing at
Geeford Animation?

Twice as much as
he's worth, sir!



*The Tip-Top Lady of Ward Baking Co.

GIFFORD ANIMATION, INC., 165 W 46, NYC/JU 2-1591

BEST SHOT OF THE YEAR

"I find BASICS very handy as a reference book especially if one wants information in a hurry. It contains most information buyers need and use. I think it a tremendous job, well done, and serves its own special need."

Lee Rich
V.P.—Associate Media Director
Benton & Bowles



CULLIGAN

(Cont'd from page 32)

work radio. He had nothing to unlearn about the old radio and, he says, he learned about the new radio as he went along. As for tv vs. radio, Culligan doesn't hide his respect for tv. "It's the greatest thing in terms of entertainment ever to hit the U.S. But no one medium has everything. Radio is a great service medium and a belief in radio didn't come hard."

Culligan has sold a host of products and services during his business career (he is now 39). He's been a delivery boy, platform loader, store clerk, radio announcer, thermo-dynamics sales engineer, lecturer and demonstrator, salesman, sales manager, advertising manager and merchandising manager.

Before coming to NBC, he was executive vice president of John Sutherland's Productions, a motion picture producing company. Previously, he had been associate advertising director of *Photography*, *Modern Bride*, *Radio and Tv News* and *Flying* magazines. Other associations were with the Hearst, American Radiator Company and Royal Typewriter.

When Culligan joined NBC in August, 1952 to work on selling *Today*, the show had been on the air six months. The pioneer morning show had been doing reasonably well in ratings, but badly in ad revenue.

Culligan's touch in dramatizing star values to advertisers (he's doing the same thing now with NBC Radio's "Stardust" policy) sold Dave Garroway. By the end of the following year *Today* had reached the break-even

point and in 1954 grossed about \$10 million.

He subsequently took over *Home* and *Tonight* as sales manager of participating programs. In 1955 *Today*, *Home* and *Tonight* showed a gross of \$20 million.

In recognition of services rendered, Culligan was named national sales manager of the tv network and, in December 1955, he won his vice presidential stripes becoming director of sales for the network.

Few people talk about Culligan without mentioning his eye patch. There's no question but that it's a distinctive touch in the era of the Hathaway shirt ad, but Culligan defies convention by keeping his on with cellophane tape rather than a black ribbon. For those who wonder, it's not a pose. Battle of the Bulge, 1944.

COLOR TV

(Cont'd from page 40)

"For several years," explained Bergman, "we have been contending that the fundamental trend of a substantial part of mass retailing toward various stages of simplified selling make it compulsory for manufacturers to impress their packages on the shopper more powerfully than was ever before necessary in the history of modern merchandising. The trend in too much advertising—only temporarily slowed down by black-and-white tv—was to shove the package off into an inconspicuous part of the advertisement.

What will happen, in Bergman's

CESAR
ROMERO
STARS IN
ZIV'S
ALL NEW
IMPACT
SERIES!

NOW SHOOTING AT ZIV STUDIOS



"THE
BANDIT'S
CAVE" . . .
A ruthless
bandit escapes
with a fortune!
How long can a
man of action hide
out without losing
his reason?

WESTER!

opinion, is that where necessary packages that are smartly designed for store selling will be color-corrected by hand for the color tv studio camera. In the studio, as seen by the human eye, these color-corrected packages may bear little if any resemblance to the appearance of the package on the store shelf. "But when that color-corrected package appears on the color tv screen in the home," said Bergman, "it will have a wonderful resemblance to the package as it appears under typical store lighting conditions."

Bergman insists that there is little reason why this matter of hand color correcting of packages for color tv should be alarming. He points out that it has been done in some instances even for black-and-white broadcasting. Even in other media—such as newspapers or magazines—the package must often be color-corrected by hand before it is suitable for good photography.

"Let us always remember," concludes Bergman, "that the first and foremost package consideration must be the appearance under typical lighting and shelf display conditions in the more important retail outlets." 

MUSIC MUSIC MUSIC

MUSIC

MUSIC

MUSIC

Gets Sales on
WLW 1260 KC
CLEVELAND'S STATION FOR MUSIC & NEWS

SPONSORS BUY RADIO

(Cont'd from page 37)

hold a 19%-21% share of audience among the 10 stations.

Third, the station plans its integrated "local" and network schedule to attract and hold the same basic area of listeners on the theory that each station must find its own market within the over-all radio market. With its particular program format, WCBM maintains, hour-by-hour, a 96%-99% adult audience throughout local and network segments.

All over the nation broadcasters have been asking me several rather desperate questions:

1. "Should I go rock and roll?"
2. "Should I develop a top 30-50 formula to meet that other station which has zoomed into first place?"
3. "Should I drop my network affiliation and go straight news and music?"
4. "Should I eliminate our personality d.j. programs and build around a fast moving music formula?"
5. "Is there any future to a station which concentrates on good pop music as against the up-to-date weekly hit parade—whatever it may be from week to week?"

Every intelligent and "on-the-ball" broadcaster knows that there is no fixed and pat answer to these questions.

The "WCBM" story is not a voice crying in the wilderness or the exception which proves the rule. What WCBM has achieved by blending its network programs with good local news and music can be found in many markets.

WRVA does it in Richmond with an all day 22% average audience share position; WPTF does it throughout the Raleigh-Wake County market, and, indeed, ranks a big No. 1 over a 32 county coverage market. WTOP's Washington position is another example. Others are KING, Seattle; KCRA, Sacramento; and WBT, Charlotte, N. C.

Today's radio has a powerful competitor for public attention in the form of television. Radio is no longer the single electronic means of mass communications' only one of two.

But there are public interests and listener conveniences which can be served best by radio because radio is more flexible, more local and more mobile than television. 

THE BIG "T" IN WESTERN MONTANA

KMSO-Ch. 13 Television

•

Tremendous coverage

Terrific results

•

ASK GILL-PERNA

KMSO - MISSOULA

COVER ALL OF
MICHIGAN'S
2^{ND.}
MARKET

THAT HAS A ...
**4-BILLION DOLLAR
RETAIL SALES POTENTIAL**
INCLUDING
FLINT, SAGINAW
BAY CITY and MIDLAND

... AND ALL EASTERN MICHIGAN

Ask Your Petryman

WNEM-TV

GENERAL OFFICES & STUDIOS
GERITY BROADCASTING CO.
BISHOP AIRPORT—FLINT
CE 5-3555



SAGINAW OFFICES
201 N. WASHINGTON
PL 5-4471



BAY CITY OFFICES
WENONAH HOTEL
TW 3-4504



AS USUAL
things are looking
***UP!**

280
FIRSTS
AND 5 TIES OUT OF
350 QUARTER HOURS

ON TOP ALL MORNING
ON TOP ALL EVENING

11
OF THE TOP
12 ROCHESTER
FAVORITES

TIED FOR FIRST AFTERNOONS

* Rochester Metropolitan Area PULSE March 1958



WHEC

AM-TV
OF
ROCHESTER

Representatives: EVERETT-MCKINNEY, Inc., New York, Chicago, Los Angeles, San Francisco

WASHINGTON WEEK

7 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

The House Commerce Legislative Oversight Committee, after hopping around the country and spreading confusion, adjourned this week, excepting for an excursion to Boston.

The Boston trip was to force out of the Herald-Traveler records which it had subpoenaed in connection with the Channel 5 case—a subpoena that the newspaper refused to honor.

Meanwhile, Rep. Oren Harris, the subcommittee's chairman, says he wants to close off the hearings by the end of June or early July so that he can introduce and get passed, corrective legislation.

Events in St. Louis took much of the subcommittee's spotlight. Like:

- WMAY president Gordon Sherman's admission that KTVI had offered to sell him St. Louis Channel 36 equipment long before WMAY got the grant of Channel 2 in Springfield. (The subcommittee is attempting to show collusion between WMAY and KTVI, whose president, Harry Tenabaum, is slated to testify the coming week.)
- Tex McCary's testimony that he sought to put his oar into CBS TV's application for Channel 11, St. Louis, and being bawled out by Commissioner T.A.M. Craven's office for his pains.

Another subcommittee guest was Niles Trammell, who related that as a prospective officer of Biscayne TV, which eventually was assigned Channel 7 in Miami, he saw all the commissioners.

Other testimony of a similar nature included such names as RKO Teleradio president Thomas F. O'Neil and Roy Cohn of Senator McCarthy fame. Placed in evidence was a Cohen bill for \$1,000 for services to O'Neil.

Subcommittee counsel Lishman said all this showed a definite pattern and that hearings later would go into a few of the cases in detail.

If the FCC doesn't act quickly to ban option time, must-buy and program tie-in sales, it faces another rough Congressional probe. That is the word of Rep. Emanuel Celler, chairman both of the House Judiciary Committee and its antitrust subcommittee.

Justice Department anti-trust chief, Victor Hansen, revealed that he had advised the FCC that must-buy and program tie-ins are per se violations of the antitrust laws. He said Justice is not certain about option time.

Celler thereupon issued a blast at the FCC for "footdragging," spoke of his two-year-old report, the Senate Commerce Committee report, the Barrow report, all assailing the three practices. He demanded immediate bans.

FCC chairman John C. Doerfer told the Senate Commerce Committee that de-intermixture is dead and that it is too late for UHF.

His testimony was before the Senate Commerce Committee, hearing arguments about allocations, community antenna systems, boosters, translators and satellites.

Doerfer said the FCC would have to consider such things as drop-ins of new VHF stations, along lines advocated by American Broadcasting, using directional antennas and other new developments.

He was challenged by Commissioners Hyde, Ford and Craven, who said they wanted to wait for the TASO report. TASO now expects that to come by year's end.

Craven said study should be given to putting TV into one part of the spectrum, perhaps all UHF, perhaps part of present VHF and adjoining channels.

SPONSOR HEARS

7 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

A way has been found by agencies to bring stars on live series within the purview of the capital gains tax. Here's how:

Finance them in a film series and book the series as a summer replacement.

People that can't complain about business these days: Those lettering the names of executives on network doors.

Shakeup and changes have been so frequent that the fellows with the black brush and the guiding rod are swamped by prosperity.

The call for a new type of programing expert has suddenly come up in the radio station business.

He's the fellow who can dream up a format to vanquish the competition of rock 'n' roll.

Competition and business conditions have been giving the electric shaver people a closer trim.

Exception: Norelco, which did 20% better in sales for the first quarter than in 1957.

Media note: All the major shaver brands are in network tv.

C&C TV will assign most of the barter spots it acquired through its deal for Guild Films to another recent member of its family—Hazel Bishop.

Incidentally, Matty Fox's annual report for 1957 showed a net loss of \$205,257.

Two interesting items in the report: (1) The company has found tv stations ideal bill payers; (2) Over \$11 million is expected from International Latex on the contract with C&C for bartered time.

Despite the fact that his contract with ABC doesn't expire until the end of 1960, Don McNeill has been offered to CBS Radio.

The deal submitted (but which CBS turned down): a four-year contract at \$17,000 per week.

Incidentally, ABC claims: (1) it has a mutual right to the Breakfast Club title, and (2) the arrangement with McNeill is for deferred payments of \$25,000 a year for 10 years after he goes off the network.

Has station relations ceased to be a career in itself and become merely a way station for another spot in the network organization?

Put this query to the older breed of station relations man, and you'll likely get an affirmative answer. And the reason he'll cite is the background of today's top executive officers in the networks.

They come from fields peopled with readily recognizable types—the salesmen, the promotion man, the program manufacturer. But the role of the station relations man is totally foreign to their prior experience.

CLIENT ENCENCE ROOM



*when you're in BASICS –
you're in !*

wherever national spot budget

BASICS like these w

SPONSOR
FALL FACTS BASICS

SECTION 1

Spot
Television

SPONSOR
FALL FACTS BASICS

SECTION 2

Film

SPONSOR
FALL FACTS BASICS

SECTION 5

Spot
Radio

SPONSOR
FALL FACTS BA

SECTION 6

Marketing
Basics

SPONSOR
FALL FACTS BASICS

SECTION 3

Radio
Basics

SPONSOR
FALL FACTS BASICS

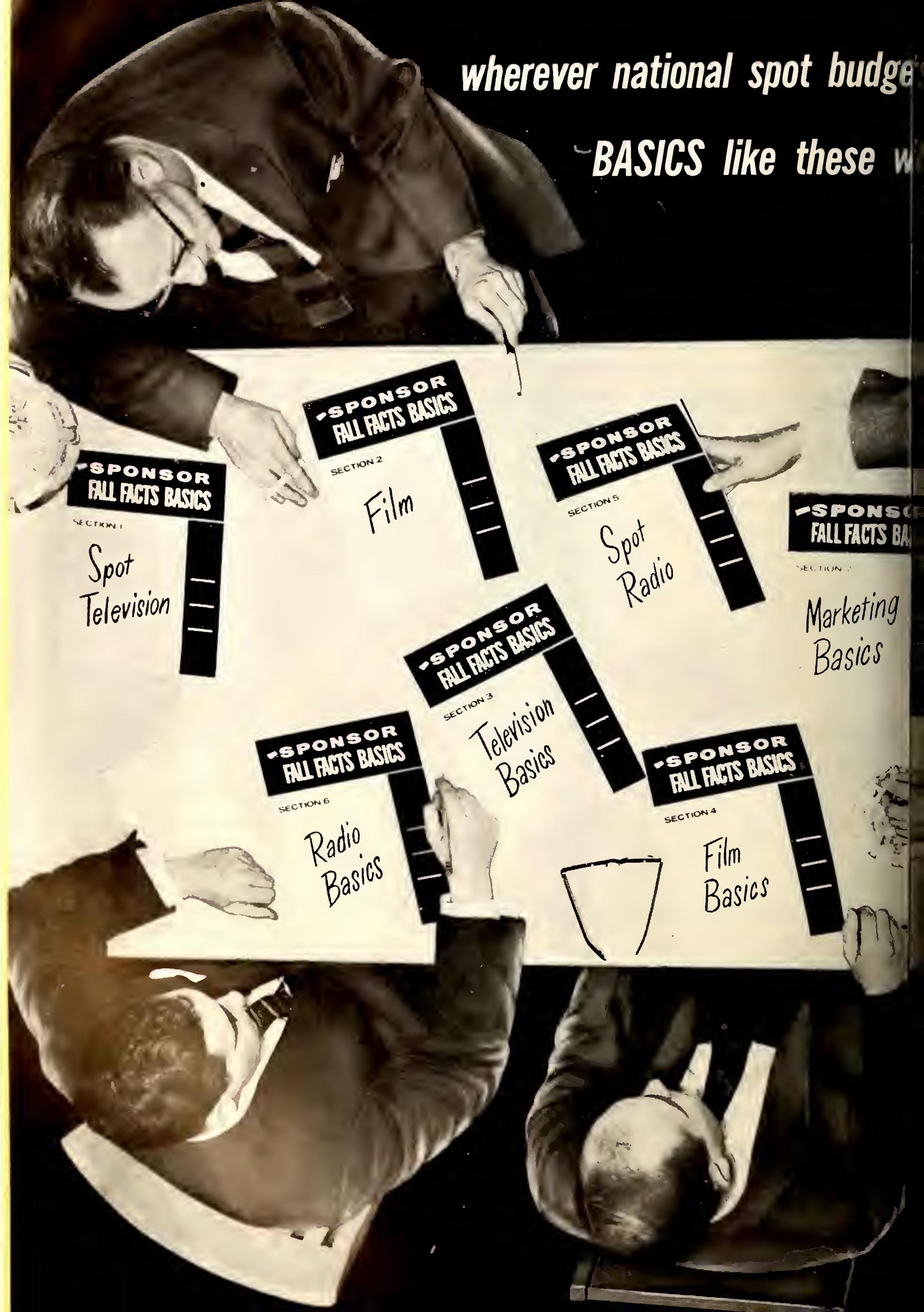
SECTION 4

Television
Basics

SPONSOR
FALL FACTS BASICS

SECTION 7

Film
Basics



*planned
in the planning*



BEST AD SHOT OF THE YEAR!

- "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."
Dick McKeever Radio/TV Time Buyer, BBDO
- "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."
Philip Branch Media Supervisor, Grey Advertising Agency
- "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."
L. T. Fisher Media Director, Dancer-Fitzgerald-Sample
- "Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."
Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh
- "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."
Lee Rich V.P. — Associate Media Director, Benton & Bowles
- "Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."
Harold Sieber Media Supervisor, Kenyon & Eckhardt
- "You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it — and we wouldn't be without it."
Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping time buyers and other decision makers finalize their fall buying plans this summer.

**TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS
"BASICS" IS YOUR BEST AD SHOT OF THE YEAR**

Deadline 1 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve _____ page(s) in SPONSOR'S 12th annual FALL FACTS BASICS.
My position preference(s) is:

TV SECTION TIMEBUYING BASICS RADIO BASICS TV BASICS
 RADIO SECTION FILM BASICS MARKETING BASICS

SIGNED _____

FIRM _____

RATES: full page **\$525** **½ page** **\$305**
⅓ page **\$390** **⅔ page** **\$215**

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Same as regular issue of SPONSOR except bleed pages must measure 8 $\frac{1}{8}$ " x 12 $\frac{1}{4}$ " per page.

HITCH TO STAR PITCH

(Cont'd from page 30)

least as much at stake as the company they're doing commercials for," says testimonial specialist Jules Alberti, president of Endorsements, Inc. "If a star is to keep audience loyalty, he has to appear sincere. He can't call one soap his favorite one day and another the next."

Schwerin's Competitive Preference study for SPONSOR, based on actual viewer preference for varying competitive products, revealed that a star does not dilute his powers of persuasion by plugging several non-competitive products, however.

Basing his conclusions on a comparison of the average personality-delivered commercial with the average for all other commercials tested for the same brand, Schwerin's Henry Newell says:

"There was no indication that personalities suffer from taking on more than one brand. On the contrary, they generally have a better than average record. Of all the cases studied, half were above par in effectiveness, a fourth were average and only a fourth were below par.

"The ones taking on the most assignments did particularly well. Among

seven personalities with three or more accounts each, the effectiveness results were better than average for 56% of the products they handled."

In some instances, clients have actually found that their own product's prestige seemed to grow when the personality who did their commercial began making other commercials as well. Parker Fennelly's Pepperidge Bread commercials (through Ogilvy, Benson & Mather) brought him other commercial offers, including Johnson's Wax and Oldsmobile.

Clients seek better S. I. through star commercials. In these days of split sponsorships sponsor identification continues to grow as a problem.

"In the old radio days, star commercials certainly boosted sponsor identification," says Peck Advertising tv v.p. Sylvan Taplinger. "In tv today this is even more important. Maybe a star commercial in a Western does make up the gap in S. I., but the main advantage of having a name personality do the commercial, I think, is the association of the product with the prestige personality, rather than with the show as such."

He puts his theory to work by having John Cameron Swayze deliver the Timex commercials on the client's segment of the *Steve Allen Show*.

But it's difficult to prove that appearance of the show star in a commercial boosts S.I. Wide disparities exist right on the same show. For example, Hugh O'Brian, star of Wyatt Earp does both P&G and General Mills commercials. His Trendex S.I. for the first week of April was 25.5% for P&G, 11.7% for General Mills, on a night

when P&G was primary sponsor. James Arness of *Gunsmoke* helps with the pitch. His Trendex S.I. for the same week was 40.7% for L&M, the primary sponsor, 2.0% for Remington Rand, the alternate week client.

Merchandising possibilities of star commercials are a big attraction. Last Christmas, AGA put a sizable budget behind its Bing Crosby "White Christmas" promotion, backed up his four *Playhouse 90* commercials with \$500,000 of billboards alone. The result, according to AGA assistant ad director, Gerald Mullins:

"Never before have so many utilities or dealers tied in with a single Gas Industry Promotion. Almost 7,000 point-of-purchase Bing Crosby displays saying 'Make it a White Christmas—Give Her a Gas Appliance' were put in dealer and utility showrooms across the country. Bing Crosby newspaper ads appeared in over 4,000 local and daily newspapers. Over 210,000 Bing Crosby records and 100,000 Bing Crosby Gift Certificates were also distributed to consumers through dealers and utilities."

A more recent use of a musical name was Texaco's "Swing into Spring" promotion (through Cunningham & Walsh), which was built around 16,000 tv commercials starring Benny Goodman.

"We used the campaign to promote gas station traffic," says C&W tv v.p. Ed Mahoney. "In the minute and 20-second commercials, Benny asked people to ask for his record at their gas stations. So far between 100,000 and 200,000 people followed through. It's not enough to have star endorsement."

TERRE HAUTE, Indiana's 2nd Largest TV Market

251,970
TV Homes



BOLLING CO.
NEW YORK
CHICAGO

PAT
O'BRIEN
STARS IN
ZIV'S
ALL NEW
IMPACT
SERIES!

NOW SHOOTING AT ZIV STUDIOS



TARGET

"NO WAY OUT"
A nurse is kidnaped to help a wounded outlaw.
Can the law close in before the gang decides she has outlived her usefulness?

MYSTERY!

To make a campaign a success, you also need merchandising and promotional tie-ins."

Here's how Cunningham & Walsh assured the maximum tie-in between big-name musician Goodman and their clients, Texaco:

The prime objective of the Goodman-starred commercials was to build station traffic and, in addition, to point attention to the then-forthcoming Texaco special. Therefore, the commercials plugged the special and invited customers to drive in to their Texaco station, ask for a blank requesting the new Benny Goodman album.

"There are infinite advantages to using a star in commercials," says C&W's Ed Mahoney. "But you must be sure to use his talent appropriately. Unless you do tailor such a commercial campaign around his special talents, you've got just another endorsement among the hundreds and you lose a costly advantage. Today, a star should be a direct representative of the company and, by association with it, its top salesman. So the burden falls to client and agency to pick someone who not only has the merchandisable name and talents, but also the personality and dignity that fits the client's name and product."

Pitfalls admen must avoid in making star commercials. There are many. For one thing, the temptation is great to do precisely what Ed Mahoney warned about above: To choose a star for his big name without thinking of his connection with the client and product. An inappropriate association can do neither the star nor the client any good.

It's particularly important for client and agency to research the chosen star's audience appeal. A big following in itself is not necessarily enough. "You've got to know the 'audience composition' of the star's following as much as you would of a tv show or a time slot," one agency tv v.p. told SPONSOR. "It's ridiculous to pick a suave septagenarian to plug a product, no matter how well, if you want to get the young couples to buy it. There's a false association, somehow, as though 'Dad' were telling them what to do. Young people prefer to follow someone they can identify with. And the reverse is true for products appealing to groups over 35."

Don't get stardust in your eyes. Be sure the star and product can have a happy marriage.

REPS AND RESEARCH

(Cont'd from page 33)

tions, merchandising possibilities. Then it proposes a campaign schedule in detail to meet the advertiser's budget.

By the time a rep research staff has completed such a presentation they have become almost as much of an authority on the advertiser's product or line as is the advertiser himself.

Many of these spot proposals are in answer to a client's request, but just as frequently they are undertaken as a speculative piece of creative selling. The exhaustive analyses and documentation along with specific recommendations that go into these proposals has been responsible for the big part in spot radio's renaissance.

At the same time that rep researchers are answering the specific questions of advertisers and preparing speculative presentations, they are involved in a continuous project of digging up the facts necessary to turn out regular studies of general interest to all advertisers in all product categories.

These studies on all phases of spot radio range from audience studies of housewives to the reasons for buying nighttime radio, from market-by-market analyses to spot radio saturation estimators. Some of these studies are prepared in book form, some are adapted for slide presentation. In many cases a general slide presentation is prepared with what in radio would be termed an "open end." Thus a general slide presentation can lead directly into a pitch slanted directly at an advertiser and his product.

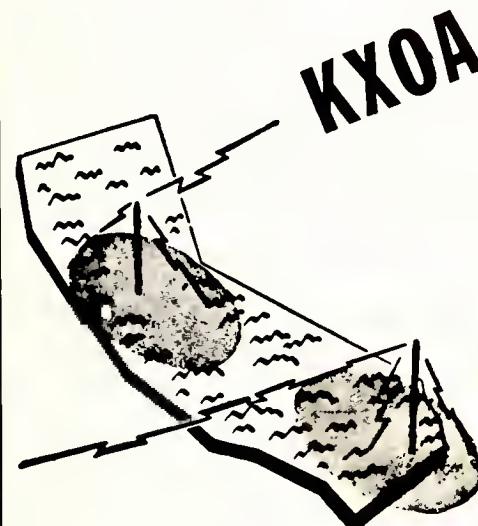
Perhaps one of the most interesting facets of station rep research is the communal use of it. On one hand, it would be hard to find a field more highly competitive than the rep business. In the area of sales, no quarter is given, asked or expected.

Yet when new research is turned up by one firm's rep department that can be of help to all involved in selling spot radio, then it is shared with "one-for-all-and-all-for-one" generosity that would put Dumas musketeers to shame. It becomes practically public domain.

One thing is certain: as long as spot radio continues to gain stature as a primary medium, the questions from timebuyers will be fired at an ever increasing pitch. And the answers will be up to the research-promotion specialists within the rep firms.

SOARING

to NEW HEIGHTS over SACRAMENTO



Aug. 1957—KXOA goes
Independent!

Oct. 1957—KXOA reaches
1st Place with 26

1/4 Hr. firsts & ties—Pulse

Mar. 1958—KXOA increases
1st Place lead with 29

1/4 Hr. firsts & ties—Pulse

50TH U. S. Market:
Sacramento County

K X O A

Rep—McGauren-Quinn or
Howard Haman, V.P.

Another great Inland Market—
Imperial Valley—Nation's 7th Farm
County best covered by

KXO—57.2% Share—Feb. '58,
El Centro



MIDDLE GEORGIA'S FAVORITE SWITCHBOARD FEATURES *Tony Pavone*

All over Middle Georgia listeners know that, for more pure pleasure and information, nothing beats SWITCHBOARD. Tony Pavone, the master switcher, sits in for two hours every night, (8:35-10:35 p.m.) Mondays through Fridays, and brings his listeners the very best in music and information.

The wide range of interviews on SWITCHBOARD ranges from a hypothetical interview with Mr. Death in promotion of Deathless Weekend to a long chat with Georgia's top Lutheran preacher. Every night, Tony talks with the folks who made news that day.

As for music, it's the best there is . . . music for living. And, of course, the master switcher inserts baseball scores, news bulletins and other information of interest to the listeners.

Listeners are finding that, for the very best, it's always SWITCHBOARD. And, the sales results are showing. Get your line into the Switchboard now and find out how "live" radio can make more money for you in Middle Georgia.

10,000 WATTS
CBS



MACON, GA.

NATIONAL REP
AVERY KNODEL

Tv and radio NEWSMAKERS



George Bristol is now operations director of sales promotion and advertising, CBS TV. He succeeds John P. Cowden who was recently named vice president of sales promotion and advertising of CBS TV stations division. Bristol has been associated with CBS for 12 years, and was director of sales promotion and advertising for CBS Radio for four years prior to joining CBS TV.

He has been director of sales presentations for CBS TV since 1955. His earlier assignments with CBS included promotion copywriter and senior sales presentation writer. He was also an editorial writer for *Dun's Review*. Bristol was graduated from Amherst College in 1936, and served with the Army for five years during World War II. He and his wife, two sons and two daughters live in Westport, Conn.



Norman P. Bagwell, business manager of WTVT, Tampa, Fla., has been named manager for WKY-AM-TV, Oklahoma City and elected to the board of directors of the WKY Television System, Inc. He will assume his new duties on 2 June, replacing Raymond W. Welpott who resigned to join NBC. In making the announcement, E. K. Gaylord, president of Oklahoma Publishing Co., parent organization of the tv system, said, "We are very fortunate in having a capable man to take Welpott's place. He (Bagwell) is known and liked by all the staff at WKY. We congratulate Welpott on his very flattering advancement with NBC. He has done a good job here." Bagwell, a former FBI agent, joined WKY in 1954 and was transferred to Tampa in 1956.



Thomas A. McAvity becomes v.p. of McCann-Erickson's West Coast tv/radio programming effective 1 June. He has been active in the broadcast field since 1929, when he joined NBC as producer. In 1932 he became head of Lord & Thomas radio dept., supervising the production of top-rated radio programs, and from 1937 to 1941 managed L&T's Hollywood office.

In 1951 he rejoined NBC as director of talent and program procurement for tv, and was appointed national program director in 1952. He was elected v.p. of tv network programs division in 1954, and appointed v.p. of NBC tv networks in 1955. From there he moved to executive v.p. of tv net programs and sales and, in 1957, to executive v.p., staff. McAvity came to McC-E in October 1957.

WSJS

television

WINSTON-SALEM



3,198,000 people with over 4 BILLION DOLLARS to spend
live in the WSJS-television Piedmont market



for { WINSTON-SALEM
GREENSBORO
HIGH POINT

AFFILIATE

CALL HEADLEY-REED, REPS.

SPONSOR SPEAKS

Radio in the 1960 census

In planning the 1960 Census, Dr. Robert W. Burgess had planned to ask a question about tv set ownership—but not about radio set ownership.

His reason was that “since nearly every household has one or more radio sets, it does not seem necessary to include such a question in the census. By the same logic, the census should leave out any question on children, since nearly every household has one or more.”

Now, happily, Dr. Burgess has changed his mind and the 1960 Census *will* have a question on radio set ownership. In praising the decision, NAB president Hal Fellows put it well: “The more available information concerning a communications medium, the better it is able to serve.”

Getting to the core

If you ever bother to count them up, you’ll probably find that there are more tv critics than there are tv shows.

Yet, strangely enough, there are few good professional critics who review tv commercials. This is especially ironic since tv programing exists largely as a medium for the commercial; the show is only the *raison d'être* for the sell.

What's more, a regular evaluation of radio and tv commercials is badly needed today for one big reason if for no other: Agencies and advertisers are gradually shifting creative emphasis from the program to the commercial (see They “work like hell on the sell,” 31 May SPONSOR).

To fill this void, SPONSOR will launch next issue the first in a regular series of columns by advertising consultant John E. McMillin. For more than 20 years, McMillin has been in the creative end of the agency field; he is a former creative head at Compton and has held various other top creative jobs at Blackman, Maxon and Cecil & Presby.

We think you'll like McMillin's flavorful style, his cogent observations and his helpful suggestions.

THIS WE FIGHT FOR: *The buyer and the seller of air media appear to be getting further apart rather than closer together. We agree with Benton & Bowles' Lee Rich that agency and media must strive for better cooperation.*



10-SECOND SPOTS

Opticals: A 15-year-old Washington, D. C., lad seeking employment in radio, turned up at station WWDC and filled out an application. In answer to the question, “Marital Status?” he wrote: “Wear glasses.”

Ugh! New joke on Madison Avenue—
1st Adman: What weighs 1,000 pounds and flies?

2nd Adman: I don't know. What?
1st Adman: Two 500-pound canaries.

Another Ugh: A timebuyer has pointed to Billy Graham's *San Francisco Crusade* on ABC TV as an example of “Pray Tv.”

Steppe-by-steppe: Tv progress has come to Russia in the form of commercials, according to a *N. Y. Times* article. The product advertised was a government-produced porridge called “Kasha.” The *Times* story said: “On the screen an infant actor was writhing and grimacing as various spoonfuls (of other brands) were served up. He settled only for the approved product.” *Now how did they know the baby would only settle for Kasha—was it a case of pre-natal brainwashing?*

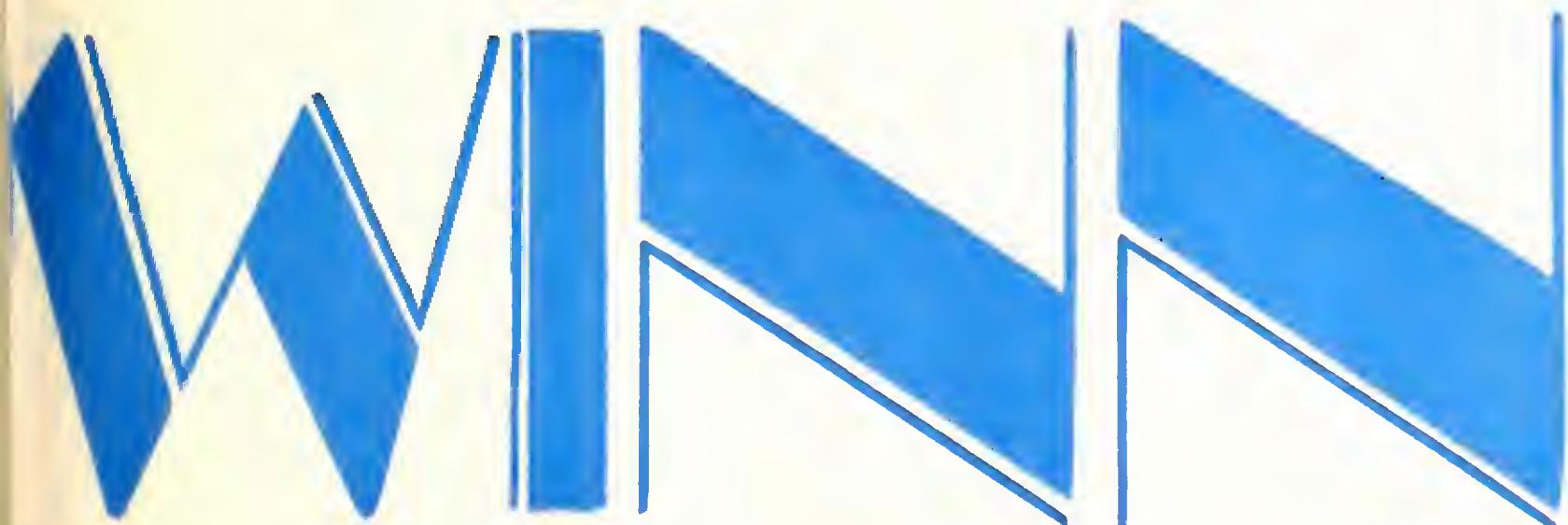
Speedway: Since the 500-mile Memorial Day race could not be televised live, Indianapolis tv stations vied for fast ways to transport film back to studios. One announced it would use helicopter. Then WFBM-TV decided to use carrier pigeons to transport film, got cooperation of Carrier Pigeon Club of Indiana and Army in working out a pigeon harness to carry 25 feet of film. WFBM-TV's only worry: that competitors might secretly train some chicken hawks. (See page 62.)

C'est la vie: At the height of the French crisis last week, WMGM, New York, placed an overseas call to France so listeners could get a direct message from General De Gaulle. As the interview began, a voice from the phone inquired, “MGM, isn't that a film company?” Newsman Bill Edmonds explained it was the radio station in New York. Replied the voice, “I thought the best station in New York was WINS. Vive la France!” A check with the phone company revealed the overseas call had never been completed; that some local wag had had his fun.

**IN THE 17 MAY ISSUE, WE ASKED YOU TO GUESS
THE CALL LETTERS OF OUR STATION FOR \$500 CASH**

WHO ARE WE?

WHO ELSE COULD WE HAVE BEEN, BUT . . .



410 ON YOUR DIAL

LOUISVILLE, KENTUCKY

**459 TIME BUYERS
CAN'T BE WRONG!**



**AVERY KNODEL
NATIONAL REPRESENTATIVE**

**GLEN A. HARMON
GENERAL MANAGER**

IN WASHINGTON, WRC UNTIES THE FAMILY PURSE STRINGS!

WRC • 980

WRC delivers a higher proportion of adults than any of the 16 other radio stations in Washington . . . the nation's third market in average family income. "Twilight Tunes" is an excellent example of WRC's adult-appeal schedule. Weekdays, from 4 to 6 p. m., "Twilight Tunes" delivers 21,800 adults per average quarter-hour . . . 42% more than the second station (network), 79% more than the third station (independent). With WRC Radio's "Twilight Tunes" helping you, you can open pocketbooks (and wallets) aplenty in the Capital!

NBC LEADERSHIP RADIO STATION IN WASHINGTON, D. C. • SOLD BY NBC SPOT SALES